

“Real” lives and “ordinary” objects:

Partisan strategies of art-making *with* garment
workers of the Western Cape.

“Real” lives and “ordinary” objects: Partisan strategies of art-making *with* garment workers of the Western Cape.

Zyma Amien

Zyma Amien

2015

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

“Real” lives and “ordinary” objects:


Partisan strategies of art-making *with* garment workers of the Western Cape.

In this project, located in the Western Cape, I converge with local artists, Gerard Sekoto and Siona O’Connell, as well as international artists such as Ai Weiwei in China, Jun Nguyen-Hatsushiba in Vietnam and Doris Salcedo in Colombia. We all deploy ordinary objects to work against a range of hegemonic paradigms, expressing the plight of marginal communities in varying but connected ways. These “ordinary” objects, through the unique vision of the artist, become more than mere instruments of labour, or even mere metaphors for the workers’ plight: they become part of a partisan aesthetic.

The manner in which Sekoto, Nguyen-Hatsushiba, Weiwei, Salcedo and O’Connell use ordinary objects like the pick, the rickshaw, the sunflower seed, the table/shoe and the ball gown to address globalisation, modernisation, the plight of the worker, the consequences of colonialism and war and how we live in the aftermath of an oppressive regime inspired me to use ordinary objects to create political art and render the lived realities of garment workers in the Western Cape.

Scholars like Paulo Freire, Achille Mbembe, Anthony Bogues and Jacques Rancière undergird these kinds of aesthetic projects, with their discourse on oppression, freedom and emancipation.

Keywords: alienation, art-making, garment workers, ordinary lives, margin, ordinary objects, sewing machine, subjugated communities, textile industry, working class, Western Cape.



“Real” lives and “ordinary” objects:

Partisan strategies of art-making *with* garment
workers of the Western Cape.

“Real” lives and “ordinary” objects: Partisan strategies of art-making *with* garment workers of the Western Cape.

Zyma Amien

Zyma Amien

2015

“Real” lives and “ordinary” objects:

Partisan strategies of art-making *with* garment
workers of the Western Cape.

Zyma Amien
Michaelis School of Fine Art
Faculty of Humanities
University of Cape Town

Supervisors:
Dr Kurt Campbell
Dr Siona O’Connell

In partial fulfilment of the requirements for
Masters in Fine Art degree.

2015

Acknowledgements

I would like, first, to thank the Almighty for keeping me under His protective wings throughout this journey.

This project has relied on the assistance, support, kindness and patience of many individuals. I thank Fatigah Jardine and Daniela Franca Joffe for proofreading this document, Ashley Walter for photographing, and Carlos Marzia for designing the catalogue. I thank the Jules Kramer Scholarship for its generous funding support. At the University of Cape Town (UCT), my thanks go to Moeneeb Dalawi, Afiefah Rajap, Sharon Werthen, to the staff at the Michaelis School of Fine Art and at the Hiddingh Library, and to my fellow MA students. A huge thank you to special friends: Ingrid Bolton, Buhlebezwe Siwani and Ayesha Price.

I am especially grateful to my supervisors, Kurt Campbell and Siona O'Connell, for supervising and always believing in this project. Kurt sacrificed his holiday to help me with the writing process, while Siona pushed me with her enthusiasm. You have been “the wind beneath my wings”.

I would like to thank my family-Mishkaah, Ashiq, Raees and Noorjhaan Amien-and especially my husband Sharief, for his unconditional support of and tolerance for my continuous search for new knowledge.

To my mother, Gadija Abrahams: I dedicate this work to you, and to all the women who have worked and continue to work at Abramz Clothing and elsewhere in the garment industry.

Prologue

My interest in this project is rooted in my direct relationship with the many women who worked as seamstresses in the South African garment and textile industry during and after the apartheid regime. The demographics of the clothing and textile industry have been shaped by the segregationist policies of apartheid, the legacies of which are still imprinted on the lives of the women who continue to work in the factories. My mother started working in a factory as a seamstress at the age of sixteen and, now seventy-six, is still working in the industry. As the daughter of a factory worker, I experienced first-hand how my mother struggled with feelings of powerlessness, hopelessness and alienation. I witnessed how the birth of democracy in 1994 rekindled hope for a better life—only to see how that hope was dashed as the years went by and nothing seemed to change in the material realities of life. Having struggled to attain a university education, I now feel compelled to highlight the ongoing plight of my mother and other local seamstresses. In my work I turn to the “ordinary” objects of these seamstresses and creatively draw attention to the very “real” lives attached to them, in the hope of highlighting larger questions of belonging and alienation in post-apartheid South Africa.

Notes on the document

This written component of my project helps fulfil the specific requirements of the MFA degree, by providing contextualisation for and supplementation to the visual research. It is not the primary object offered for examination. The artworks in my exhibition are the focus of the exam, and as such this document is intentionally concise, with a very clear mandate.

Its mandate is to locate my work within a broader field of research and aesthetics. I achieve this mandate by inviting artists, theorists and seamstresses into my textual field, in the form of images, recorded interviews, and actual and theoretical formulations. The images I engage with are catalogued using a system of captions that offer the name of the artist, the title, the medium, and the year and date of completion. The various interviews I conducted as part of this process feature in an addendum as “A” (artist) and “B” (interviews at Abramz Clothing).

The Western Cape archives and the Main and Hiddingh Hall libraries at UCT all served as productive ports of entry into my visual and social research. This process was not exhaustive, but offered a fertile space for thinking through my conceptual concerns.

The document itself is referenced via the author-date (“Harvard”) method, as per the university’s requirements. Unless otherwise stated, all photographic images were taken by the author. All textual references are itemised in the bibliography.

Finally, and crucially, I want to mention that all the images of my visual research, as well as this document, will eventually be sent to the living artists and workers that I converse with in this text. In this final gesture, I offer the fruits of my academic labour to my “brothers” and “sisters”, who have bolstered and inspired my artistic endeavour.

Epigraph

“Lives lived on the margins of social, political, cultural, economic and geographical borders are lives half lived. Denied access to legal, economic and political redress, these lives exist in a limbo-like state that is largely preoccupied with acquiring and sustaining the essentials of life.”

(Downey 2009:109)

Keywords: alienation, art-making, garment workers, ordinary lives, margin, ordinary objects, sewing machine, subjugated communities, textile industry, working class, Western Cape.



Figure 1. Gustave Courbet, (1849-1850).
The Stonebreakers. Oil paint 1,65 m x 2,57 m.

Introduction: A concern for the “real” and the “ordinary”

The history of artistic production includes a number of instances in which the life of the worker or the “ordinary” individual has been foregrounded. Gustave Courbet is perhaps best known in this regard; his concern for the lives of subjugated workers, and his attendant discourse on Realism¹, is most visible in the painting *The Stonebreakers* (1849–1851).

Here Courbet displays the instruments of labour – the pick and axe – and the power they have to “speak” to the limitations and conditions experienced by their user, even as they declare that user’s particular set of skills. These “ordinary²” objects, through the unique vision of the artist, become more than mere instruments of labour, or even mere metaphors for the workers’ plight: they become part of a partisan aesthetic.

¹ Realism is the depiction of “real” life. The Realist painters used common labourers and ordinary people in ordinary surroundings, engaged in real-life activities, as subjects for their work. Realism emerged in France in the aftermath of the 1848 Revolution, which overthrew the monarchy (Finocchio 2004). Available: http://www.metmuseum.org/toah/hd/rism/hd_rism.htm [2015, June 26]. For further reading see Linda Nochlin: *Realism* (1971).

² The word “ordinary” is interchangeable with “quotidian”. Eleanor Heartney explains that ordinary objects operate as words do, generating multiple and even contradictory meanings, depending on their context (2013:51). Furthermore, she asserts that manufactured objects have a life of their own and that meaning is created through arrangement and distortion (2013:40,46&51).



Figure 2. Zyma Amien. (2015). *The needle, the thread and the human*. (2015). Sewing machine needles, paper made from overalls and black thread.

This aesthetic offers a strategy, foregrounding human struggles that, although easily relegated to the category of “victimhood”, in fact authorise the enunciation of a voice for those who have not as yet had a presence in the cultured/privileged space of the gallery and museum³.

What is communicated in Courbet and others’ representations of these working-class lives are the alienation and physical duress experienced on a daily basis. The emphasis on these conditions is not an obscure concern of the 1800s, but is rather part of an emerging field within contemporary artistic production both nationally and internationally. This field attempts to preserve a space of questioning and awareness in relation to the subjugated worker within the public imagination.

Local artists such as Gerard Sekoto and Siona O’Connell, as well as international artists such as Ai Weiwei in China, Jun Nguyen-Hatsushiba in Vietnam and Doris Salcedo in Colombia, deploy ordinary objects to work against a range of hegemonic paradigms, expressing the plight of marginal communities in varying but connected ways. Scholars like Paulo Freire, Achille Mbembe, Anthony Bogues and Jacques Rancière undergird these kinds of aesthetic projects, with their discourse on oppression, freedom and emancipation.

3 For further readings on the displays in museums, see *Exhibiting Cultures: The Poetics and Politics of museum displays* by Ivan Karp. Available: https://books.google.co.za/books?hl=en&lr=&id=c55fBgAAQBA-J&oi=fnd&pg=PT8&dq=ivan+karp&ots=ZCJnwDiIX-O&sig=Q5w_RUXiFJP25LwAQjHorwOUDq4#v=onepage&q=ivan%20karp&f=false [2014, April 21].

Since my work, as well as my choice of artists, addresses political issues, I have investigated the concept of political art. Art Hazelwood differentiates political art from “art for art’s sake” on the basis that political art intends to have a direct effect on the world (2011). Ruth Lipschitz explains further how political art takes as its subject matter contentious real-life issues such as the exploitation and oppression of marginalised groups (2002:91). Political art does not simply aim to reflect or mirror society; rather, the intention is to investigate how an artwork can be constructed to challenge or subvert a dominant system (Lipschitz 2002:91). In being so constructed, the art becomes politically charged.

The manner in which Sekoto, Nguyen-Hatsushiba, Weiwei, Salcedo and O’Connell use ordinary objects like the pick, the rickshaw, the sunflower seed, the table/shoe and the ball gown to address globalisation, modernisation, the plight of the worker, the consequences of colonialism and war and how we live in the aftermath of an oppressive regime inspired me to use ordinary objects to create political art and render the lived realities of garment workers in the Western Cape.

In this project, located in the Western Cape, I converge with these artists and theorists, and use ordinary objects to create visible structures that underscore the ongoing struggles of ordinary garment workers. The project is therefore rooted in the partisan⁴. This term refers to a stalwart, a resistance fighter and a strong supporter of a cause. It is the appropriate word for the title for this project, as it speaks to my personal, emotional and highly contingent relationship with both the textile workers and the art I make to intimate their precarious position in the world. As such, my strategy is to let this position guide the ordering of this document as a distinct mode for the reading of selected artworks, as opposed to offering a false theoretical objectivity invested in normative modes of scholarship. The position that I offer, combined with the force of the body of artwork on exhibition, prefaces an encounter with particular subjectivities. This encounter does not seek to evoke empathy or offer judgement, if these are not the natural responses of the viewer.

4 The word “partisan” can be defined as a strong supporter of a party, cause or person. Available: <http://www.oxforddictionaries.com/definition/english/partisan> [2015, October 10].

Rather, it seeks to undermine a presumed emancipation⁵ within the post-apartheid space and, crucially, offers creative practice not as a “service” or “product” but rather as an opposite mode of powerful critique⁶.

I turn now to a reading of various artworks across space and time that share an influence on my work, either in their choice of material, process or technique. These artworks include *Song of the pick; Memorial Project Nha Trang, Vietnam: Towards the Complex-For the Courageous, the Curious, and the Cowards; Sunflower Seeds; 1550 Chairs stacked between two city buildings; Unland; Atrabiliarios; and Spring Queen*.

5 After 1994 many imagined that previous conditions of oppression would cease. Achille Mbembe talks about how we live in a post apartheid environment in the article, “The State of South African Political life”. <http://africasacountry.com/2015/09/achille-mbembe-on-the-state-of-south-african-politics/> [2015, September 25]. However, this article had a number of critics, such as “On Achille Mbembe’s “State of South African political life””, by Thando Njovane, available: <http://slipnet.co.za/view/blog/on-achille-mbembes-the-state-of-south-african-political-life/> [2015, September 30]. Njovane joined two other writers (T.O.Molefe, see: <https://medium.com/@tomolefe/a-long-comment-on-mbembe-s-state-of-south-african-politics-5cd1030a1990> [2015, September 30] and Nomalanga Mkhize available: <http://www.bdlive.co.za/opinion/columnists/2015/09/22/academic-argot-stifles-narrative-of-black-pain> [2015, September 30]) in challenging Mbembe for the manner in which he pathologizes the black narrative, specifically as it pertains to the aftermath of apartheid. For further reading on post-apartheid South Africa see *Voices of protest: Social movements in post-apartheid South Africa* 2006 edited by Ballard, R., Habib, A and Valodia, I.

6 For further reading on the place of art and artists in the as-yet unresolved global thinking on capital and production see *Economy: Art, production and the subject in the 21st century*. Edited by Angela Dimitrakaki and Kirsten Lloyd.

Song of the Pick (1946-47) by Gerard Sekoto

The struggles at the heart of working-class lives have been well documented by South African artist Gerard Sekoto⁷ (Peffer 2009:1). In the selected image, I am interested in how Sekoto, like Courbet, uses the ordinary object of the pick to highlight the plight of ordinary black men⁸. Through his overtly political compositions, Sekoto manages to visually demonstrate white domination. In this way he demonstrates apartheid, subjugation and poorly paid jobs. In *Song of the Pick*, he depicts nine black workers⁹ standing in a row with their arms raised above their heads, each worker holding a pick in his hands. John Peffer describes the painting cogently (2009:8):

7 Gerard Sekoto (1913-1993) is recognised as the pioneer of black South African art. The year of his birth, 1913, coincides with the "Native Land Act"—the first of the many segregationist legislations to be passed by the South African Parliament, designed to exploit, alienate and degrade non-white South African (Reid: 2013). Available: <http://www.gerardsekoto-foundation.com/artist-overview.htm> [2015, September 26]. These legislations drove Sekoto into a self-imposed exile. He left for Paris in 1947 and stayed there until his death in 1993. The manner in which he uses art to address the political situation of South Africa attracted me to use his work to inform this project. For further reading on Sekoto see *Art and the End of apartheid*, by John Peffer and *A black man called Sekoto* (1996) as well as *Gerard Sekoto: I am an African* (2004) by Chabani Manganyi.

8 Franz Fanon in his book *Black Skin White Masks* unpacks the notion of racial categories and what it means to be labelled as "black".

9 Achille Mbembe addresses the issue of black labour in his article "Zero World", found in *Rise and Fall of apartheid: Photography and the bureaucracy of everyday life* by Enwezor, I. & Bester, R. (2013: 66-68).

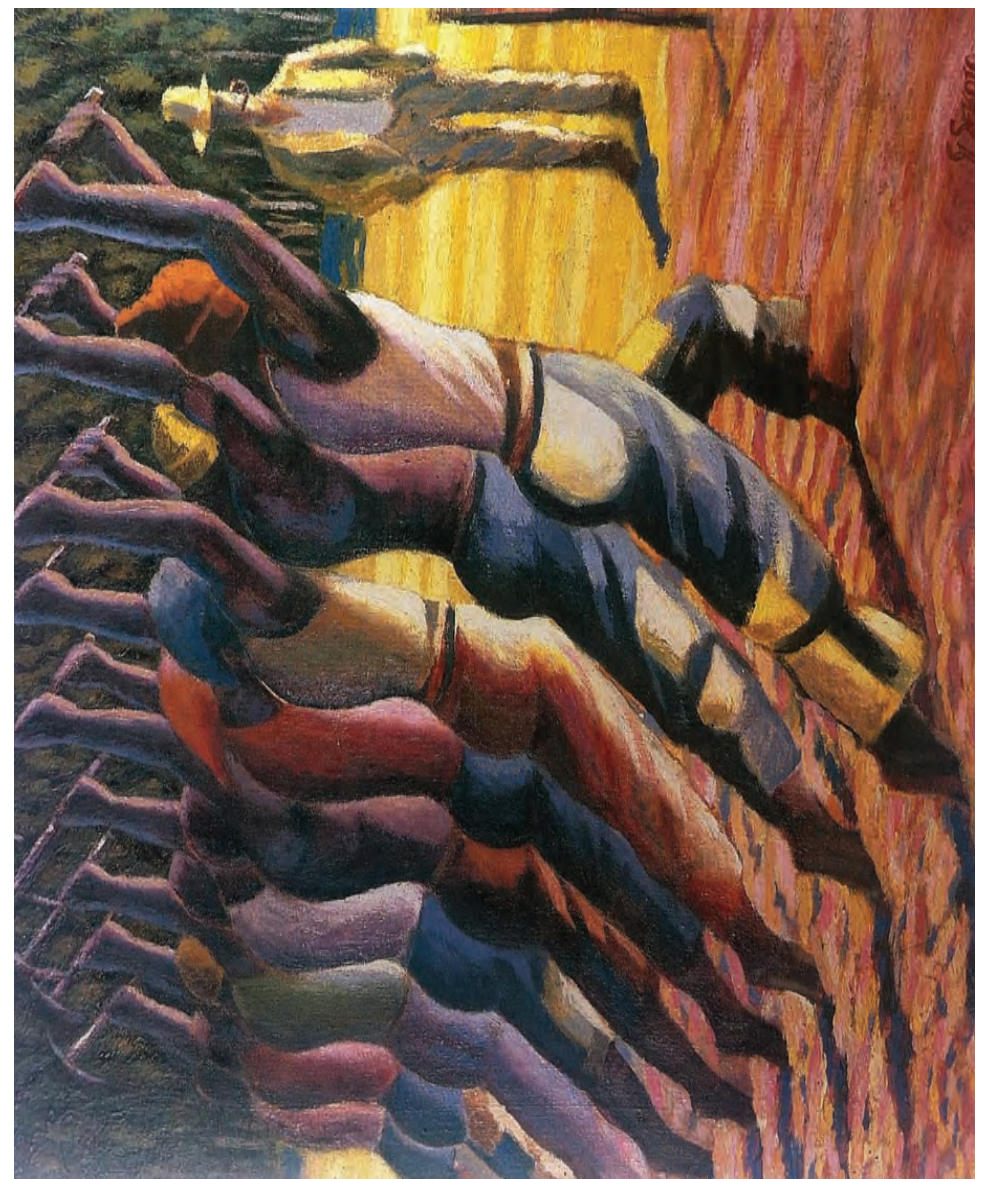


Figure 3. Gerard Sekoto. (1946). *Song of the pick*. Oil on board. 49 x 59,5cm. BHP Collection.

The picks form a diagonal line that is directed at the warden—the focal point of the painting—suggesting resentment, resistance and imminent violence. The tension created by this positioning of the picks captures the political tension that defined South Africa at the time of the painting. The warden stands on bright yellow ground, wearing a yellow jacket and hat [to protect his white skin from the African sun], with the light at his back. The colour of the warden’s clothing and the yellow ground is repeated in the patches of colour on the workers’ garments, creating a false sense of harmony or connectedness across the labour line.

Ultimately, though, the different colours of ground that the warden and the workers stand on evoke the divisiveness of apartheid segregation.

Sekoto’s complex use of colour, rhythm and diagonal lines captures the exploitative and back-breaking labour that local workers endure. Sekoto frames the landscape with meaningful human activity and presence, focusing strongly on the social rather than the aesthetic dynamic of the scene. In this painting, he explores the relationship between the economically powerful and the economically vulnerable. His concealment of the men’s facial features speaks to their homogenised, silenced and “dispensable” identities within the capitalist labour force. This painting is a microcosmic reflection of the consequences of colonial rule on human inequality.

Memorial Project Nha Trang, Vietnam: Towards the Complex – For the Courageous, the Curious, and the Cowards (2001)
by Jun Nguyen-Hatsushiba

Sekoto’s strategy of using the ordinary tools of the worker to make artworks that authorise a reflection on real-life inequality is repeated in Vietnamese artist Jun Nguyen-Hatsushiba’s¹⁰ concern for struggling rickshaw drivers. Nguyen-Hatsushiba brings together rickshaws and local fishermen to address socio-political issues in his country. In his 13-minute video installation *Memorial Project Nha Trang, Vietnam: Towards the Complex – For the Courageous, the Curious, and the Cowards* (2001), he portrays the mundane but epic struggle of six local Vietnamese fishermen to pull rickshaws¹¹ along the seabed, towards an area where the artist has stretched about thirty mosquito nets across the ocean floor (Hewitt 2008). The fishermen drag the rickshaws for a while and then leave it to get a gasp of air on the surface; they then return to the bottom of the ocean to pull the rickshaws again.

10 Jun Nguyen-Hatsushiba was born in 1968 in Japan to a Vietnamese father and a Japanese mother. In his work he explores Vietnamese history and national identity, referencing issues such as displacement after the Vietnam War (Interview with Miwako Tezuka 2008) available: <http://sites.asiasociety.org/arts/nh/interview.html> [2015, September 26]. His ability to address job loss and the effects of modernisation and globalisation through the medium of art has enriched this project. For further reading see *The Migrant’s Time: rethinking art history and diaspora* by Saloni Mathur and *Artes Mundi: Wales international visual art prize 2004* by Tessa Jackson as well as Creative particles: An interview with Jun Nguyen-Hatsushiba by Drake Stutesman, available: <http://muse.jhu.edu/journals/frm/summary/v047/47.1stutesman01.html> [2015, September 30].

11 A rickshaw is a light, two-wheeled passenger vehicle drawn by one or more people, chiefly used in Asian countries. See <http://www.oxforddictionaries.com/definition/english/rickshaw> [2015, August 12].

The footage of the rickshaws submerged in deep water speaks to the weight and burden of tradition, evident in the country's struggle with the process of modernisation (Hewitt 2008). The sense of absurdity that the film conveys is complicated by the knowledge that the physical struggles of both fishermen and rickshaw drivers in Vietnam are, in fact, very real. Suggestively, the fact that the rickshaws are pulled along the seabed makes the effort even more strenuous for the fishermen, due to the strong resistance of the water.

In an interview with Miwako Tezuka, Nguyen-Hatsushiba explains that cities in Vietnam are expanding and that development allows fewer rickshaws to be drawn. Modern taxis are becoming more popular, and rickshaws are becoming less in demand, leaving rickshaw drivers with a bleak future (2008). The artist describes how he did not give the fishermen any instruction during their performance, in an attempt to capture the nature of human struggle as directly as possible (2008).

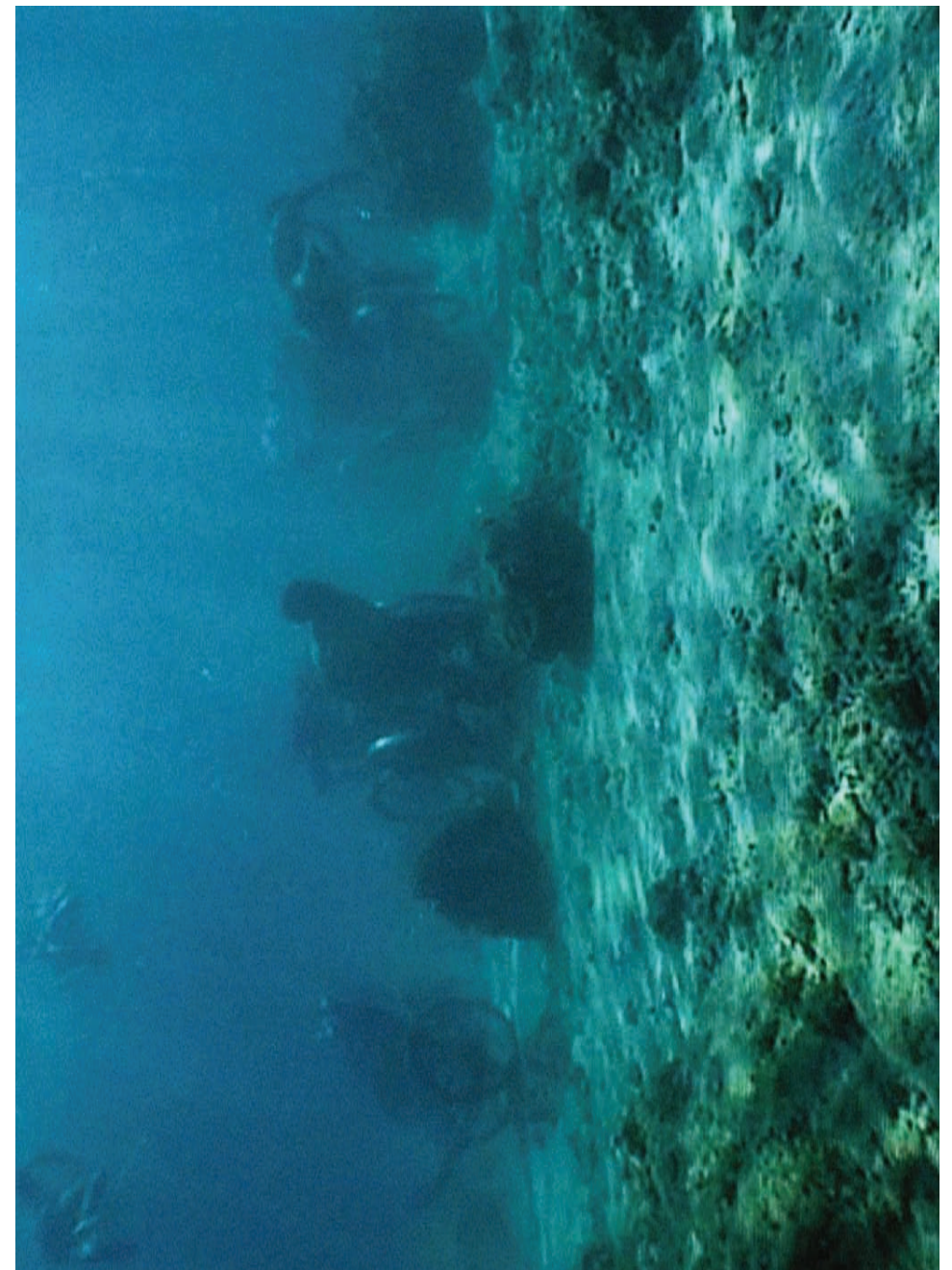


Figure 4. Jun Nguyen-Hatsushiba. (2001). *Memorial Project Nha Trang, Vietnam: Towards the Complex - For the Courageous, the Curious and the Cowards*. 13-minute video projection.

When I contacted the artist via Facebook,¹² he shared a six-second clip of his video installation, in the hope that I might bring the struggles of Vietnamese workers to my own country (Nguyen-Hatsushiba, personal communication, 3 July 2015). Because the video was filmed in water, it is difficult to discern the facial features of the fishermen, recalling the notions of worker anonymity and homogenisation signalled in Sekoto's work.

12 Correspondence documented in addendum A.

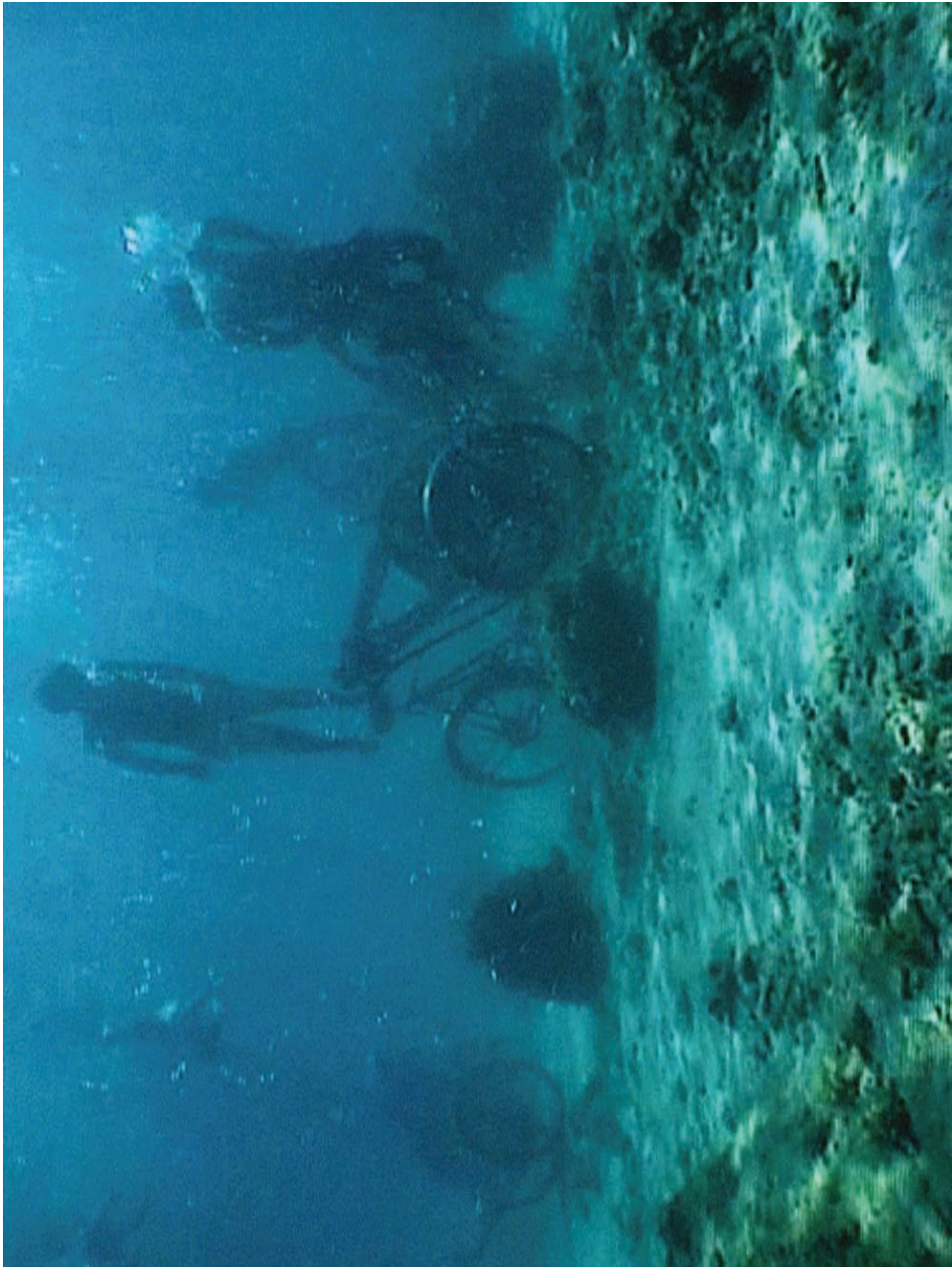


Figure 5. Jun Nguyen-Hatsushiba. (2001). *Memorial Project Nha Trang Vietnam: Towards the Complex - For the Courageous, the Curious and the Cowards*. 13-minute video projection.

Sunflower Seeds (2010) by Ai Weiwei

Chinese political and activist artist Ai Weiwei¹³ addresses political issues in his country. Weiwei uses ordinary sunflower seeds to foreground issues surrounding job loss, mass production, identity, modernisation and globalisation in China. For Weiwei, this simple seed embodies multiple meanings. The sunflower seed is a common street snack in China and is also an object from Weiwei's childhood. It evokes memories of the hardships and hunger suffered during the Cultural Revolution, an era of socialist economic planning and the collective worship of the "sun", namely Chairman Mao (Maloney 2011:98–99).

Sunflower seeds were often shared among friends and were therefore a gesture of human compassion, providing a space for pleasure, friendship and kindness during a time of extreme poverty, repression and uncertainty.

13 Ai Weiwei was born in 1957 in Beijing. He was raised in a political environment and his activism is largely due to the legacy of his father, Ai Qing. His father, a poet and an intellectual, endured daily political humiliation, performed manual labour and "reeducation" when he and his family were condemned to a labour camp in 1958. Weiwei remembers how his father scrubbed public toilets to nearly immaculate cleanliness (Ambrozy 2011:xviii). For further reading see *Ai Weiwei's Blog, Writings, interviews, and Digital Rants, 2006–2011* by Ai Weiwei Ed & trans by Lee Ambrozy. Weiwei creates artworks using a variety of media to engage and question the political, social and historical contexts in China and globally. The manner in which he uses art to address issues such as basic human values, which include freedom of speech, freedom of expression, the value of human life and individual rights, is beneficial to this project (Faurischou Foundation 2010) Available: <http://www.aiweiseeds.com/about-ai-weiwei> [2015, September 26]. For further viewing on Weiwei see: <http://www.aiweiseeds.com/videos/bbcs-ai-weiweis-sunflower-seeds/video-5> [2015, June 1], <http://www.aiweiseeds.com/videos/tates-video-ai-weiwei-sunflower-seeds/video-1> [2015, February 26] and <https://vimeo.com/52688185> [2015, October 4].



Figure 6. Ai Weiwei. (2010).
Sunflower Seeds. Hand painted porcelain.

For the exhibition *Sunflower Seeds* (2010), Weiwei employed 1,600 artisans¹⁴ from Jingdezhen—a town about 1,000 kilometres from Beijing that once produced imperial porcelain—to manufacture 100 million porcelain sunflower seeds with a total weight of 150 tons. It took the workers two and a half years to create the seeds (Jervis 2011)¹⁵. The husks of the seeds were made out of kaolin, which was collected from local mountains. The process involved over thirty steps, after which each seed was hand painted and then fired, to ensure its irregularity and uniqueness. By devoting unimaginable patience, time and energy to the project, the workers illuminate the significance of individuals in any process of mass production (Hancox 2012: 282).

The *Sunflower Seeds* exhibition reflects directly on the political economy of China. For Weiwei, the repetitive task performed by the 1,600 workers in Jingdezhen is representative of the 1.3 billion Chinese people who are largely silent within the global “crowd”.

The exhibition alludes to the system of globalisation that sees Chinese mass production catering for the consumerism of the West—a system that places the thousands of cheap labourers assembled in massive factories, doing tedious jobs, at the very bottom of the food chain, and deems them insignificant (Hancox 2012:282).

14 Though Weiwei’s exhibition provided work for 1,600 artisans for a few years, once the project had been completed they became unemployed again. This situation reflects the broader social reality in China (Faurichou Foundation 2010). According to *The Economist*, China’s actual unemployment rate averaged 10.9 percent from 2002 to 2009, nearly seven percentage points higher than the official jobless rate (Shanghai 2015).

15 For a detailed account of the technical nature of the exhibition see Jervis review on Ai Weiwei’s *Sunflower Seeds* exhibition. Available: <http://artasiapacific.com/Magazine/72/SunflowerSeedsAiWeiwei> [2014, October 12].



Figure 7. Ai Weiwei, (2010), *Sunflower Seeds*. Hand painted porcelain. (Details.)

Sunflower Seeds was showcased in London's Tate Modern in October 2010 (Hancox 2012:279). For the opening, the artist wanted the public to walk on the seeds that were scattered on the floor of the gallery's Turbine Hall. Though Weiwei's request was surprising, considering the long hours and hard labour that went into creating the handmade seeds, it was intended to expose the way the Western public "tramples" on Chinese workers on the opposite side of the globe. The installation was roped off from the public two days after the opening, however, because the dust was found to contain traces of poisonous metal (Grover 2011).



Figure 8. Ai Weiwei. (2010).
Sunflower Seeds. Hand painted
porcelain. (Production.)

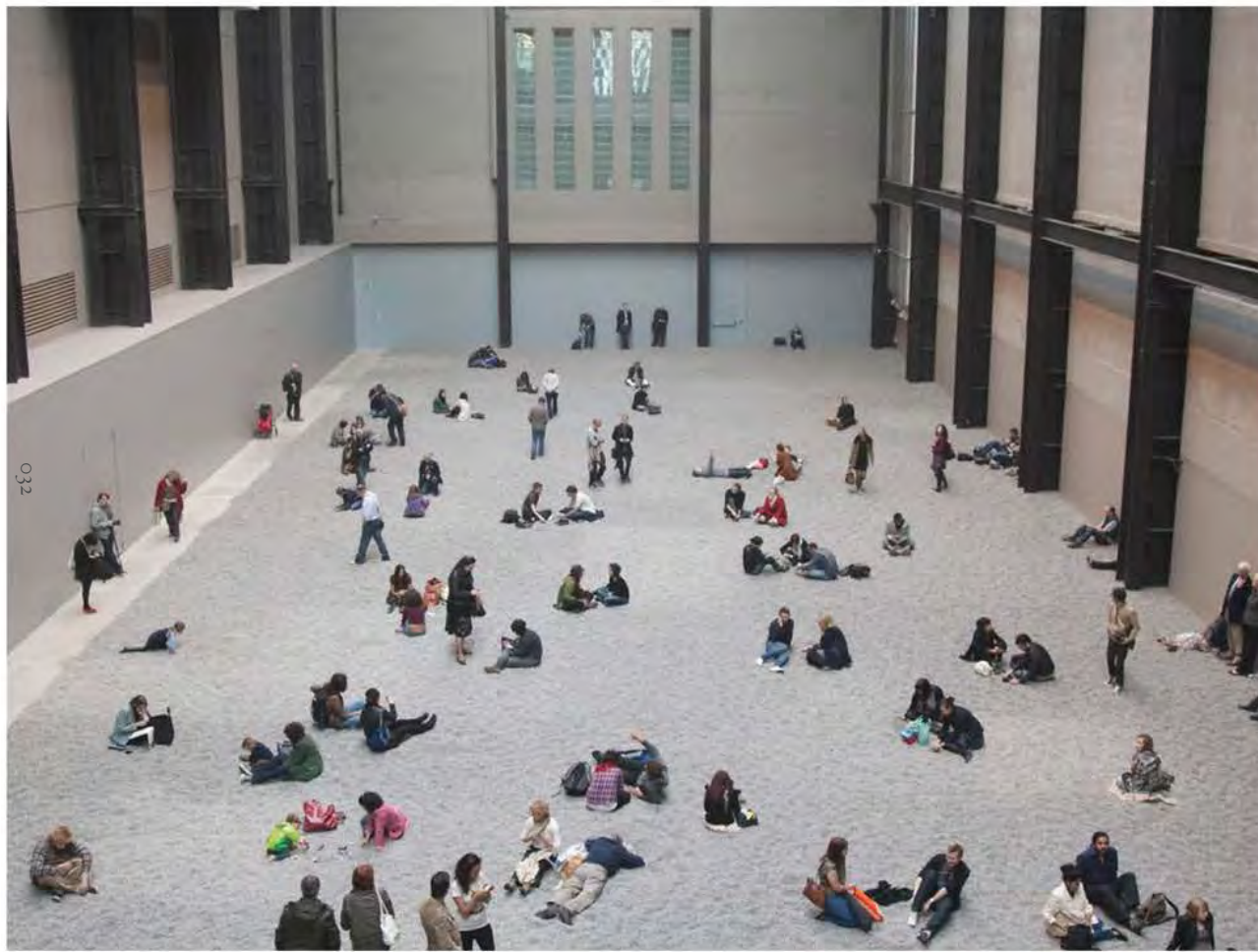


Figure 9. Ai Weiwei. (2010). *Sunflower Seeds*. Hand painted porcelain. At the opening viewers walked on the seeds (above). After the opening, the seeds were cordoned off.

*1550 Chairs stacked between
two city buildings* (2003),
Unland (1997–1998) and
Atrabiliarios (1992–1993)
by Doris Salcedo

Colombian artist Doris Salcedo¹⁶ addresses the traumatic history of modern-day Colombia and the legacies of suffering that stem from colonialism, racism and other forms of social injustice. In Columbia, people can disappear without a trace due to the ongoing civil conflict and political instability. Salcedo takes these real-life issues as her subject matter and uses ordinary objects to convey the agony and horror of disappearance (Aldredge 2012). Household furniture items like tables and chairs, and clothing items like shoes, become Salcedo's objects of choice.

¹⁶ Doris Salcedo (1958) was born in Bogota, Columbia. She creates sculptures that embody the silenced lives of the marginalised – from individual victims of violence to the disempowered of the Third World. In her work she gives form to pain, trauma and loss. Salcedo creates a space for mourning for both the individual and the collective. Her themes stem from her own personal history, as her own family is among those that have had family members disappear in politically troubled Columbia. While most of her work deals with the disappearance of loved ones, it also addresses the act of mourning and the way people's disappearance leaves an unbearable emptiness (Bond 2015, available: <http://www.artgallery.nsw.gov.au/discover-art/take-a-tour/online-tours/curator-insights-anthony-bond/> [2015 September, 26]). Salcedo's technique, subject matter and the manner in which she employs ordinary objects to create her artworks informs this project. For further reading see: "Trace memories: Clothing as metaphor in the work of Doris Salcedo" by Denise Birkhofer available: http://www.nyu.edu/pubs/anamesa/archive/spring_2008_violence/trace-memories.pdf [2015, October 1]. For further readings on Salcedo see, 'Of what One cannot speak: Doris Salcedo's political art' by Mieka Bal. For interviews with Salcedo see, Doris Salcedo's public works: Available: <https://www.youtube.com/watch?v=xdtzvZ9YpwE> [2015, May 2], <https://vimeo.com/120164736> [2015, May 2], 'On importance of memory', available: <https://www.youtube.com/watch?v=TOpEO8kqouE> [2015, October 4]. 'Doris Salcedo: Istanbul|ART21 "Exclusive"' available: <https://www.youtube.com/watch?v=ZjYuDKFvsjY> [2015, June 21]. 'Doris Salcedo discusses her artistic identity', available: <http://www.sfmoma.org/explore/multimedia/videos/216> [2015, June 26].

As she explains (2000:21):

The way that an artwork brings material together is incredibly powerful. Sculpture is its materiality. I work with materials that are already charged with significance, with a meaning they have acquired in the practice of everyday life. Used materials are profoundly human; they all bespeak the presence of a human being.

Salcedo creates sculptures and installations that function as a political archaeology of everyday life. Her pieces are charged with significance and suffused with meanings that are accumulated over several years. She combines collected furniture with found textiles and clothing, all of which are imbued with the patina of everyday use, suggesting a relationship between the object and the personal and political tragedy.

At the 2003 Istanbul Biennale, Salcedo created an installation using 1,550 ordinary wooden chairs (Aldredge 2012). She collected chairs from the families of victims who had disappeared or died in the Colombian conflict and piled the chairs between two buildings, with the intention of creating a "topography of war" – tied not to a specific historical event, but to war in general (Aldredge 2012). Salcedo purposely created the installation in a public space because, for Columbians, war has become all-pervasive and external, inseparable from their private lives. The piled-up chairs between the buildings allude to the piled-up memories, the mass graves, the anonymous victims, the chaos and the absence of those who suffered and then disappeared.



Figure 10. Doris Salcedo. (2003). *1550 Chairs stacked between two city buildings*. Wooden Chairs.

Figure 11. Doris Salcedo. (2003). *1550 Chairs stacked between two city buildings*. Wooden Chairs. (Details).

When Guardian art critic Jonathan Jones interviewed Salcedo in 2007, she explained that chairs have the power to communicate both absence and human connection; they express the silenced lives of the victims. Elsewhere she describes how she creates her art from the perspective of the victim (Aldredge 2012). Her work speaks particularly of the gap between the powerful and the powerless; it honours the victims of the violence and forced migration that result from this gap.

Salcedo also created a group of sculptures titled *Unland: The Orphan's Tunic* (1997), *Unland: Irreversible Witness* (1995–98) and *Unland: Audible in the Mouth* (1998).



Figure 12. Doris Salcedo. (1997). *Unland: The Orphan's Tunic*. Wood, cloth, human hair.



Figure 13. Doris Salcedo. (1997). *Unland: Audible in the Mouth*. Wood, thread and human hair.

Figure 14. Doris Salcedo. (1998). *Unland: Irreversible Witness*. Wood, cloth, metal.

The artist employed domestic furniture, clothing items, tables, human hair and a baby's crib. The group of sculptures responds to the testimonies of children who witnessed their parents' murders during Colombia's civil war (Salcedo 2000:82,101-102). To create these artworks, Salcedo sawed off the legs of two tables, drilled tiny holes into the tables' surfaces, and stitched the two tables together using black and dark brown Colombian women's hair (sourced from local hairdressers) and split raw white silk fibres. The silk threads and hair were threaded through the holes to cover the wood (2000:100-101).

Salcedo's process authorises the viewer to read her purposefully irrational domestic objects as metaphors for trauma, disappearance and death. In an interview with Charles Merewether, Salcedo explains this body of work (Harrison & Wood 2003:1183):



Figure 15, Doris Salcedo. (1998). *Unland: Irreversible Witness*. Wood, cloth, metal. (Details).

Charles Merewether:

[There] is an aura of silence in which to view the three tables... can you say something about this?

Doris Salcedo:

The sculpture [object] presents the experience of the victim as something present—a reality that resounds within the silence of each human being that gazes upon it. In art, silence is already a language—a language prior to language—of unexpressed and the inexpressible: Art is the transmission without words of what is the same in all human beings... The tragic hero's silence is silent in all art and is understood in all art without a single word... The silence of the victim of the violence... my silence as the artist and the silence of the viewer come together during the precise moment of contemplation.

Salcedo uses silence as a metaphor for the victim who has disappeared without a trace. The silence in Salcedo's work ironically speaks louder than words; it is perhaps a prelude to meaningful dialogue about art, Colombian reality and social change. It anticipates the silence of the worker in the South African context that I draw on in my own work.

In the exhibition *Atrabiliarios* (1992–1993), Salcedo used the shoes of ordinary Colombians who have disappeared. Sometimes the shoes still had the direct imprint and trace of the wearer.

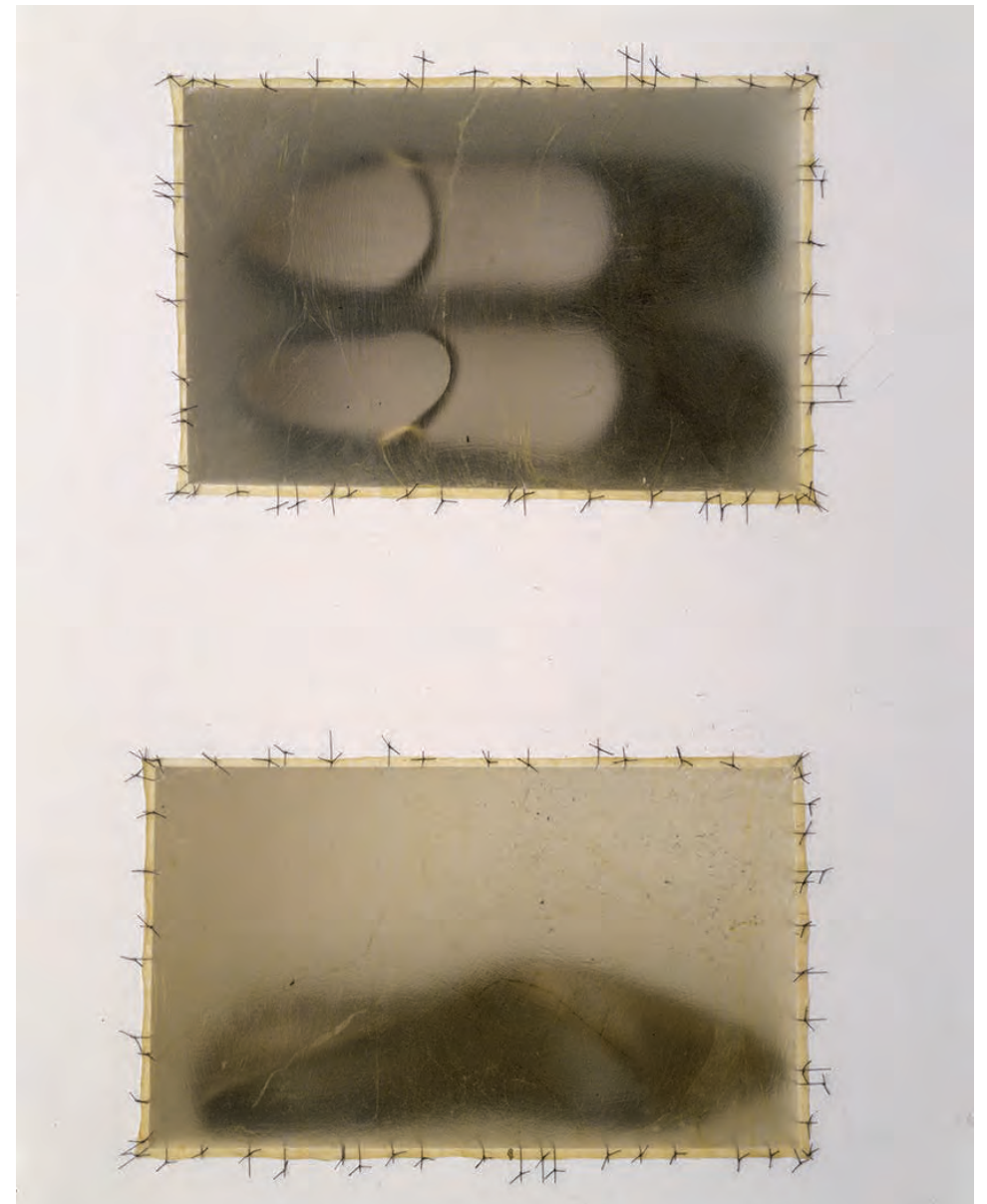


Figure 16. Doris Salcedo, (1992–1997). *Atrabiliarios*. Shoes, surgical thread and animal skin.

Salcedo inserted the shoes into niches in the wall of the gallery. The niches were approximately the size of a shoebox. The niches were set in a horizontal band in the wall of the gallery at about eye level. The open side of the niche was veiled by translucent animal skin that was stitched with surgical thread to the edges of the wall (Gibbon 2013:59). Art critic Nancy Princental (cited in Gibbons 2013:59) explains that this clouding of vision was necessitated by the inherent unspeakability of trauma and the inability to represent the experience of pain, whether one's own or somebody else's. She explains how the title, "Atrabiliarios", is both a Spanish and an English word that can be defined as "melancholic". The origin of the word can be located in the Latin word for melancholy, *atra billis*, a term associated with mourning. Salcedo elaborates: "[M]y work speaks of the continuation of life, a life disfigured, as Derrida would say. Memory must work between the figure of the one who has died and the one disfigured of death" (cited in Gibbon 2013: 59-60).



Figure 17. Doris Salcedo, (1992-1997). *Atrabiliarios*. Shoes, surgical thread and animal skin.

Spring Queen (2014) Siona O'Connell

Returning to the South African context, Siona O'Connell's¹⁷ *Spring Queen* uses ordinary items of clothing to address the representation of the worker and questions of freedom, trauma and memory in the aftermath of oppression.

In the annual Spring Queen pageant held in Cape Town, workers compete in a beauty contest that is not simply about showcasing beauty or personality, but is rather “a story about the ongoing reverberations of the past” (Kamieldien 2012). Through the pageant experience, contestants are able to escape the factory setting and their daily overalls to enact a moment of glory and liberation.

¹⁷ Siona O'Connell was born in Cape Town, South Africa. O'Connell is committed to questions of restorative justice and freedom in postcolonial and post-apartheid South Africa. Her work seeks to shift frames from aesthetic to restorative justice to open up questions around representation, freedom, trauma and memory in the aftermath of oppression available: http://www.michaelis.uct.ac.za/staff/siona_o_connell/ [2015 September, 26]. The approach that O'Connell uses to speak about how we live in a post-apartheid system is invaluable to this project. For further readings on Spring Queen see, 'The annual SACTWU Spring Queen 2014 finalist' is available: <http://www.sactwu.org.za/events/sactwuspringqueen> [2015, October 1], 'Workers celebrate Spring Queen in style' by S. Kellershohn available: <http://beta.iol.co.za/capetimes/workers-celebrate-spring-queen-in-style-1781470> [2015, October 1]. For more links and downloads on *Spring Queen* see: available: <http://www.cca.uct.ac.za/projects/spring-queen/>, *Spring Queen Movie 2014*, available: <https://www.youtube.com/watch?v=p3ll7FnQFCs> [2015, October 1]. Further readings on the winning of Lumka Vumendlini see, 'A queen with no factory', available: <http://www.news24.com/Archives/City-Press/A-queen-with-no-factory-20150430> [2015, October 1].



Figure 18. Siona O'Connell (2012). *Spring Queen*. Photographed by Ashley Walters.

O'Connell explains that when a worker wears her designer dress on the evening of the pageant, that item of clothing is more than just that: "It indicates on a very profound level the day-to-day lives and representations for factory workers. It shows that women who come from coloured areas on the Cape Flats have a particular role to play... and that they are more than the cruel representations of coloured women" (Kamieldien 2012). According to O'Connell, *Spring Queen* is not strictly about a pageant; it is a story about the ongoing reverberations of the past, about the deferment of dreams, the dampening of imagination, and the unfairness of a system, the monsters of the past and the fact that these workers' lives do not matter (Kamildien 2012).

The image below depicts Lumka Vumendlini who won the Spring Queen title in 2012. Shortly after winning the title, she found herself unemployed, when her factory, Ellen Arthur, closed down (Stephen 2013). O'Connell's artistic process involved photographing and conducting interviews with the workers, and compiling her photographs and interviews into an exhibition and a film. She then circulated the film to different parts of the globe to bring about awareness of working-class lives in post-apartheid South Africa, where the consequences of racial segregation and oppression continue to be felt on a daily basis.



Figure 19. Siona O'Connell. (2012). *Spring Queen*. Film Photographed by Ashley Walters..

Spring Queen speaks about the worker on multiple levels. Besides the racial segregation, oppression and questions of freedom that this exhibition addresses, it also speaks to the manner in which ordinary factory workers have beauty, personalities, humour, and narratives of resilience and imagination (Kamaldien 2012). Therefore beneath the domination, segregation and exploitation, ordinary people have talents that governments cannot dispute. During the day, these workers give their time and their labour to their proprietor, but after hours they are free humans beings.

Jacques Rancière, author of *Proletarian Nights*, investigates precisely this line of thinking. He examines how ordinary workers in the nineteenth century, united by the conditions of the factory and the capitalist society, still upheld their dignity, realising their dreams and hopes by writing poems and discussing real-life issues among themselves (2012:viii). Inspired by Rancière's discoveries and O'Connell's *Spring Queen*, I conducted interviews with the seamstresses at Abramz¹⁸ Clothing (Athlone Industria). I discovered that the seamstresses were not just workers: they were also mothers, sisters, daughters and high-profile members of their churches, mosques and communities.

¹⁸ See addendum "B" for interviews with the workers at Abramz Clothing.

"Real" lives and "ordinary" object: Partisan strategies of art-making "with" garment workers of the Western Cape

The sewing machine as an ordinary object

This project draws threads, as it were, between the artists discussed above and myself, since we all originate from a so-called "third world"¹⁹ country in turmoil (whether after or in the midst of an oppressive regime), and we all use ordinary objects as synecdoches²⁰ for the lives of subjugated communities. Salcedo's manifesto—"I am a Third World artist who speaks from grassroots level" (Aldredge 2012)—resonates with my own artistic project, different though our specific methodologies may be.

¹⁹ The term "Third world" has been defined by Investopedia as "developing nations are commonly referred to as Third World. These developing countries can be found in Asia, Africa, Oceania and Latin America. These countries were at one-point colonies which were formally lead by imperialism. The end of imperialism forced these colonies to survive on their own." Available: <http://www.investopedia.com/terms/t/third-world.asp> [2015, October 11].

²⁰ My use of synecdoche speaks to my attaching of a human aspect to a non-human object. I employ sewing machines as a symbol for the workers in the garment industry.



Figure 20. Zyma Amien. (2015). *Union Special*. Found Object.

My interest in the garment industry stems from my mother, who has been a seamstress since she left school in 1959, and my grandmother²¹. My mother donated the overleaf sewing machine to me, *Union Special*, owing to its burnt-out motor. The machine's literally burnt-out engine is a reflection of my mother's own internal state. Extending this theme, I chose to use dumped, scraped and discarded industrial sewing machines as the central objects of my practice. These machines are charged with previous histories and memory: I collected many from scrapyards and sewing-machine distributors²², while some were cautiously handed over for a limited period or donated to me with the understanding that they would be used for the purposes of this project²³. The machines, with their peeled-off paint, their taped-up, broken and burnt-out motors, ooze with years of human use and contact. They have a strange power—the power to communicate the lives of those who have sat behind them over the decades.

Conventionally the sewing machine has been an industrial, manufacturing object; it has not been considered an object of art. By taking it out of context and placing it in the gallery space, I am unsettling the epistemic trajectory of what should be placed in a gallery. Brain O'Doherty is of the opinion that galleries are constructed according to laws as rigorous as

those applied to a medieval church: “[T]he outside world must not come in, so the windows are sealed off. Walls are painted white” (1976:15). How, then, does a gallery reflect what is going on in society? Investigating the ideology of the gallery space, O'Doherty wonders, “[H]ow can the artist contest society, when his art, all art, ‘belongs to that society’?” (1976:95). In order to elucidate the realities of the outside world, beyond the gallery space, I have to bring them *into* the gallery. This act of bringing – in, or intruding, can be viewed as a political act because it ruptures and disrupts the idea of what should be placed in a gallery.

My visual structures

In order to address my concern for the workers in the garment industry, I created visual structures using sewing machines, sewing machine needles, pins, thread, items of clothing, and gauze. My visual project consists of a body of ten works: *Unpick; The needle, the thread and the human; Time-line; Pinned down; Pricks of consciousness; Paying homage; Cog; Foot; Re-silience* and *Op-Press-ion*. The way I present my work in text (that is to say, my explanations below) is very specific: it anticipates the artwork through a self-conscious vision of expansive (and expanding) communities of cultural interlocutors. Stated differently, this is my response to a call for a different kind of knowledge production beyond the academy.

²¹ My grandmother, Janap Daniels, worked at Cape Performing Arts Board (CAPAB) until 1986. She worked as a seamstress creating theatrical garments for the theatre. Due to racial segregation she was unable to view the live performances.

²² I sourced old broken machines from South African Metal in Maitland, Voortrekker Road, Maitland on 23 February 2013. Sewing machines with burnt out motors were sourced from Abramz Clothing, Kazak Clothing and Malenda Sewing Machines on 2014, March 4.

²³ MC Thompson Sewing Machines of 170 Voortrekker Road, Maitland kindly loaned me two sewing machines on 2014, March 24.

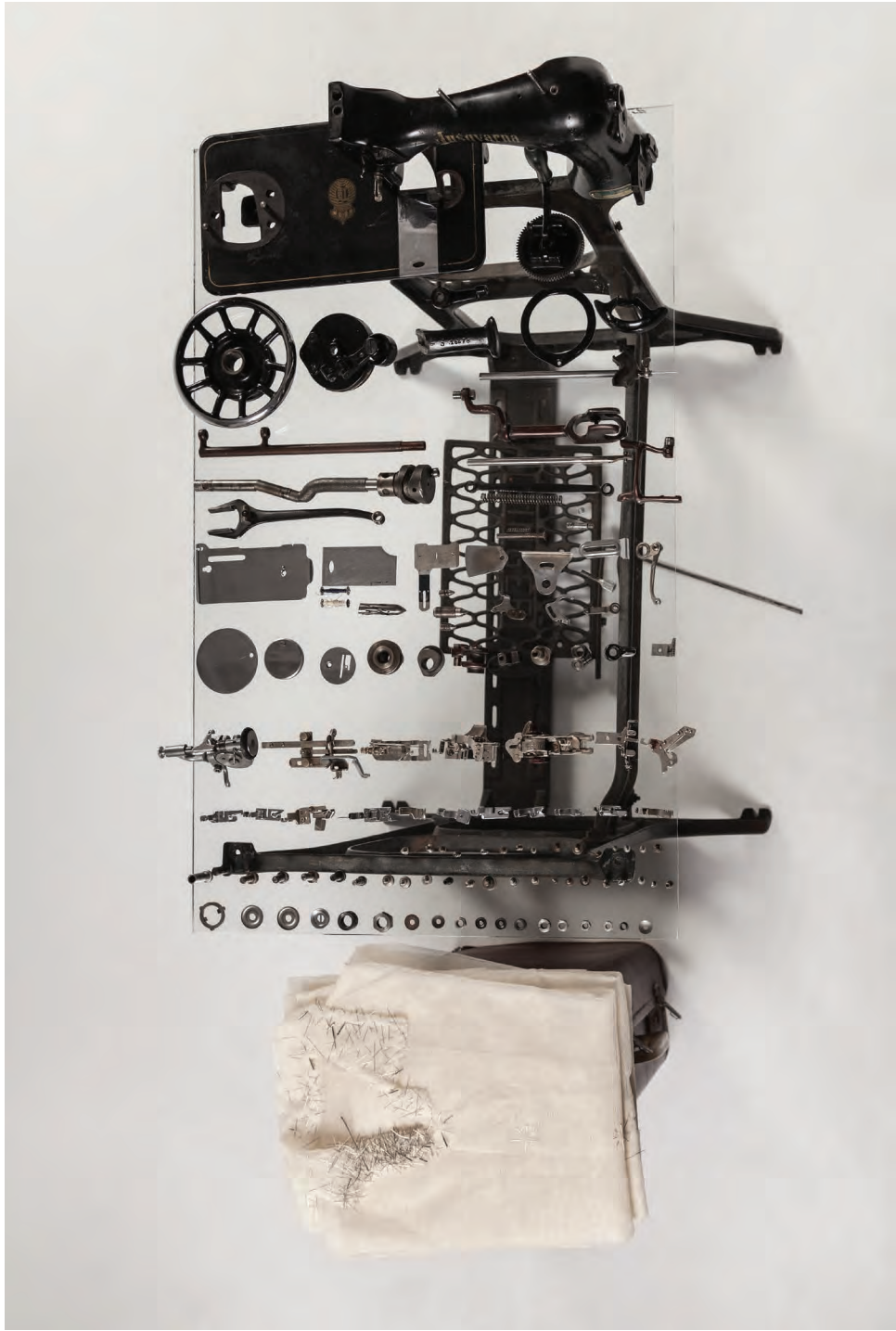
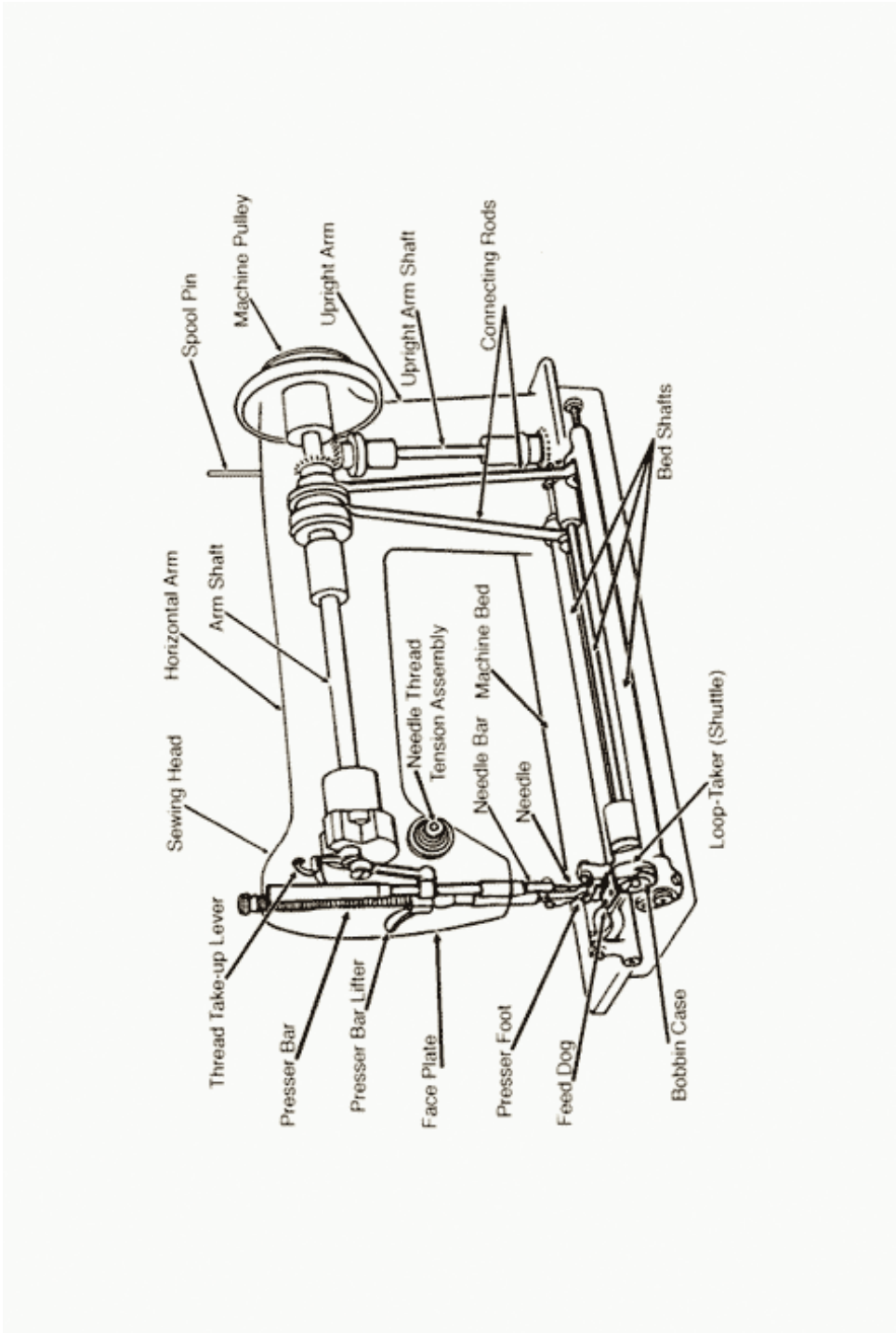
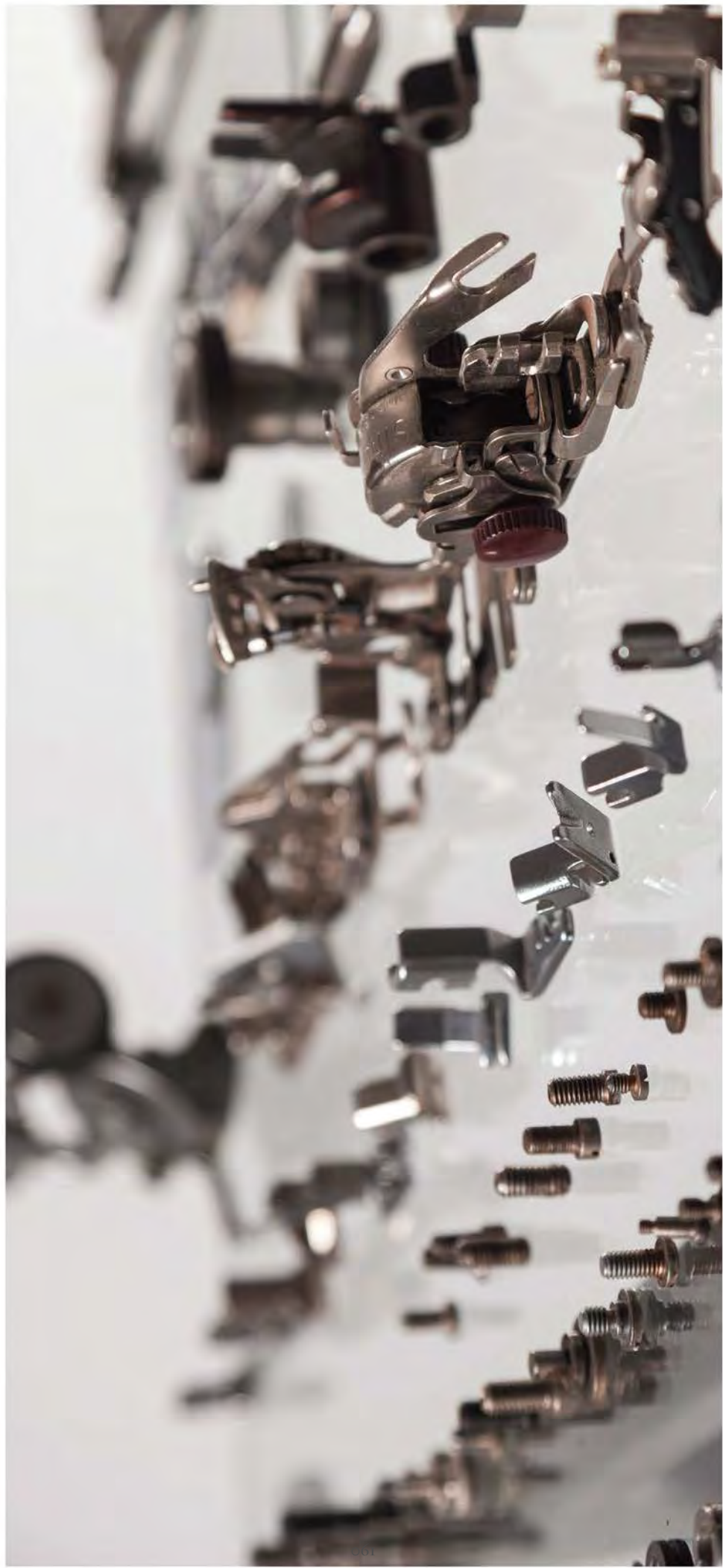


Figure 21. Illustration of sewing machine parts.

Figure 22. Zyma Amien. (2015). *Unpick*. Sewing machine, glass, metal table. Details on overleaf.



Unpick

Salcedo's process of deconstructing and changing the meaning of tables in *Unland* incited me to create *Unpick*²⁴. Traditionally a sewing machine is set in a wooden table top, on a stand with four legs. *Unpick*, a sewing machine that witnessed workers' pain for a hundred years, was deconstructed: the machine was forcedly severed from the table top, and the table top from the stand beneath it. This process of severing parts from one another was continued until the machine was entirely dismantled. The various machine components correspond with human body parts: the presser foot, the upright arm, the arm shaft, the sewing head, the throat plate and the face plate.

Following this affective logic, I reconstructed the machine, rearranging and therefore deranging its parts in a way that left the machine dysfunctional. The machine parts were arranged closely together on a glass surface instead of on the normal wooden top. Historically, the transparent nature of glass, installed around the factory floor, allowed bosses to keep a watchful eye on their workers—much like the warden observing the labourers in Sekoto's *Song of the Pick*.

24 The material for *Unpick* was donated to me from a generation of seamstresses (the Abbas family), who requested that I use it as part of this body of work so that the voices of the seamstresses be heard.

Unpick involves a dismantled machine that is almost impossible to reconstruct and render functional again. The process of physical separation and severing is meant to evoke the violence of the apartheid-era Group Areas Act²⁵. This Act, implemented on 27 April 1950 by the Nationalist Party, enforced the removal of non-white citizens to low-cost housing in the densely populated outskirts of the city, leading to the separation of families, the uprooting of communities, and societal dysfunction. The trauma and damage caused by the Act, and by apartheid violence in general, are irreversible.

Unpick also represents the way sewing machines (and seamstresses) are tightly and unnaturally crammed together in a factory. The artwork strategically combines a Singer²⁶ caste-iron table with a Husqvarna sewing machine and an anomalous glass tabletop. The table stand, the glass top and the machine parts all contrast with one another, creating an uncomfortable hybrid machine. The title *Unpick* comes from a term used in the garment industry for the unstitching of a clothing item that has been stitched incorrectly. As the Oxford English Dictionary defines the term, to unpick means “to carefully analyse the different elements of something, especially in order to find the faults”.

25 Apartheid is an Afrikaans word (separateness) that first appeared in the 1940s. It was a political system that institutionalised racial and segregation policies. For further reading See www.sahistory.org.za/dated-event/south-african-government-passes-group-area-act [2015, May 16]. For a helpful overview of apartheid history, see Boutoux and Vincent 2007, p. 221. For further reading on apartheid see: *The making of apartheid, 1948-1961: conflict and compromise* written by Deborah Posel in 1991. The Group Areas Act of 1950. According to this act, urban areas were divided into racially segregated zones where members of one specific race could live and work. For further reading see: <https://www.nelsonmandela.org/omalley/index.php/site/q/03lv01538/04lv01828/05lv01829/06lv01839.htm> [2015, October 4].

26 American Isaac Merritt Singer (1811-1875) was the first person to patent the Singer sewing machine (Perkins 2002:35). See John Scott's *Genius Rewarded: The Story of the Sewing Machine* for an account of how the sewing machine arrived in South Africa (1880:34).

The needle, the thread and the human

After deconstructing the sewing machine, I became interested in how seamstresses sit behind the machine. Machinists are recognisable for their hunched backs. This physical feature caught my attention and I decided to capture it in *The needle, the thread and the human*.

To create this body of work, I photographed seamstresses working at their machines at Abramz Clothing (with their permission)²⁷. I used the pattern of an overall as the representation of the worker, unpicking the seams of a found overall²⁸. After covering panels of light-weight foam with white cloth, I transferred the patterns of the overall onto the cloth, to form an outline for the images. I then copied the images of the photographed workers onto the cloth. I tried to arrange the figures on the material in a way that conveyed a sense of pain: I used sharp sewing-machine needles and black thread to create line drawings depicting machinists at their workstations. I placed needles at regular intervals to form the contours of the figures. With black thread I formed loops around the needles to create a line-drawing.

²⁷ Before photographing the seamstresses, I explained my intention in writing this document, and in sharing their stories and showing their plight in a visual way. Once they were comfortable, I gave them UCT's ethics forms to sign. Abramz Clothing is a Cut, Make and Trim business (CMT) managed by my mother, Mrs Abrahams, and two other persons. Each of the women works with 5 workers and shares the space. At a CMT, workers make the garments, trim all the loose threads and iron the finished garment. Each garment is then labelled, packaged and prepared for collection by the client.

²⁸ An overall is a loose-fitting coat or one-piece garment worn over ordinary clothes for protection against dirt. Available: <http://www.merriam-webster.com/dictionary/overall> [2015, July 29].

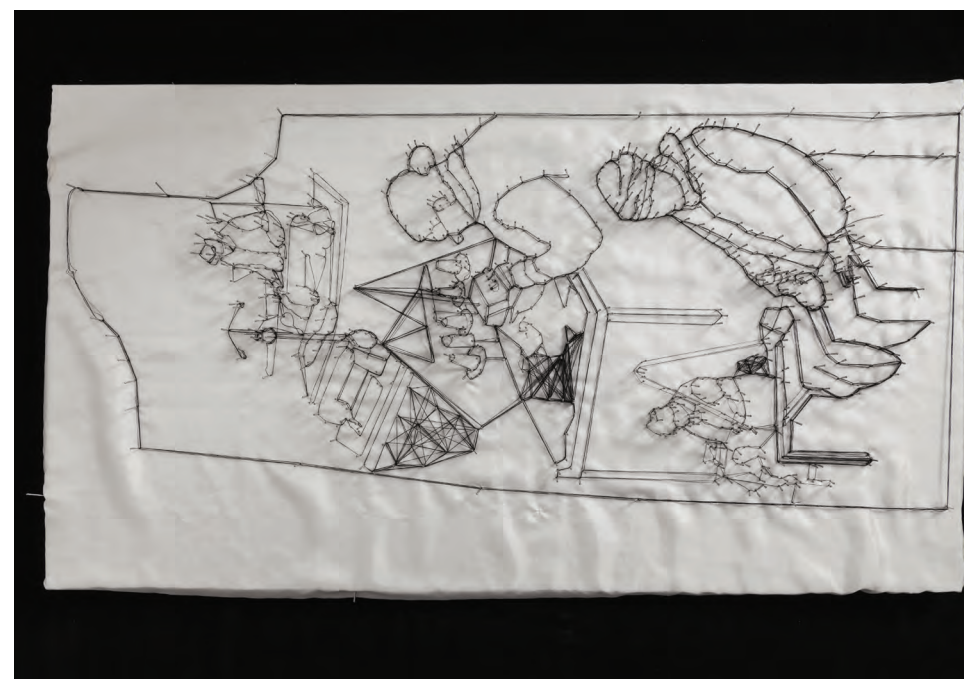


Figure 23. Zyma Amien. (2015). *The needle, the thread and the human*. Sewing machine needle, thread and Silk.

Like Courbet's *The Stonebreakers*, my work captures the type of worker alienation that Marx,²⁹ Freire,³⁰ and Christie³¹ have described – an alienation that, though modified across time and space, has continued unabated since the 1800s when Courbet was painting. In both Courbet's and my work, the subjects remain faceless, alluding to their silenced identity. Courbet crops his image by focusing on the working figures, rather than on the landscape that is their backdrop. Similarly, I placed my central figures inside the pattern of the overalls, alluding to the confines of the factory. The humped backs of manual labourers are a recurring trope in these two artworks.

29 Karl Marx (1818–1883), born in Russia, was a philosopher, social scientist, historian and revolutionary. Though I am not a scholar or practitioner of Marxist theory, this project would be incomplete without a reference to his philosophy. Further reading on Karl Marx see: 'Karl Marx, 1818–883' The History Guide. Available: <http://www.historyguide.org/intellect/marx.HTML> [2015, October 1]. For a helpful overview on Marxist thesis on *Alienated Labour* (1844:287) see <https://www.marxists.org/archive/marx/works/1844/manuscripts/labour.htm> [2014, August 23]. For further readings on Marxism see: *Karl Marx: Economic and philosophic manuscripts of 1844*, edited by Martin Milligan, Karl Marx: Selected works of Karl Marx. Edited by David McLellan.

30 Brazilian Paulo Freire (1921), author of *Pedagogy of the oppressed*, writes from his experiences from playing football with poor kids (Bentley 1990) available: <http://ptoweb.org/aboutpto/a-brief-biography-of-paulo-freire/> [2015, October 4]. In *Pedagogy of the Oppressed* he explains how countries with oppressive regimes adopted education systems that operated on a 'banking system' (1971:66–67). This type of system did not encourage critical thinking.

31 Pam Christie combines ideas of the alienation and pedagogical oppression of the worker in her 1985 book *The Right to Learn*. She explains that workers performing boring and repetitive work on a daily basis become alienated from their work (1985:201), unfilled and cut off from the products they produce, which belong to unknown others. She notes that, in order for capitalism to operate at its optimum, workers have to be kept alienated in this way (1985:201). Christie describes how the education system during the apartheid regime was designed to keep a large workforce submissive. This racist project was entrenched by implementing different curriculums for different race and gender groups. For further reading on the education system in South Africa during the apartheid and post apartheid see Peter Kallaway's writings: *Apartheid and education: the education of black South African* (1984), *Education after apartheid: South African Education in transition* (1997), *The history of education under apartheid 1948–1994: the doors of learning and culture shall be opened* (2002).

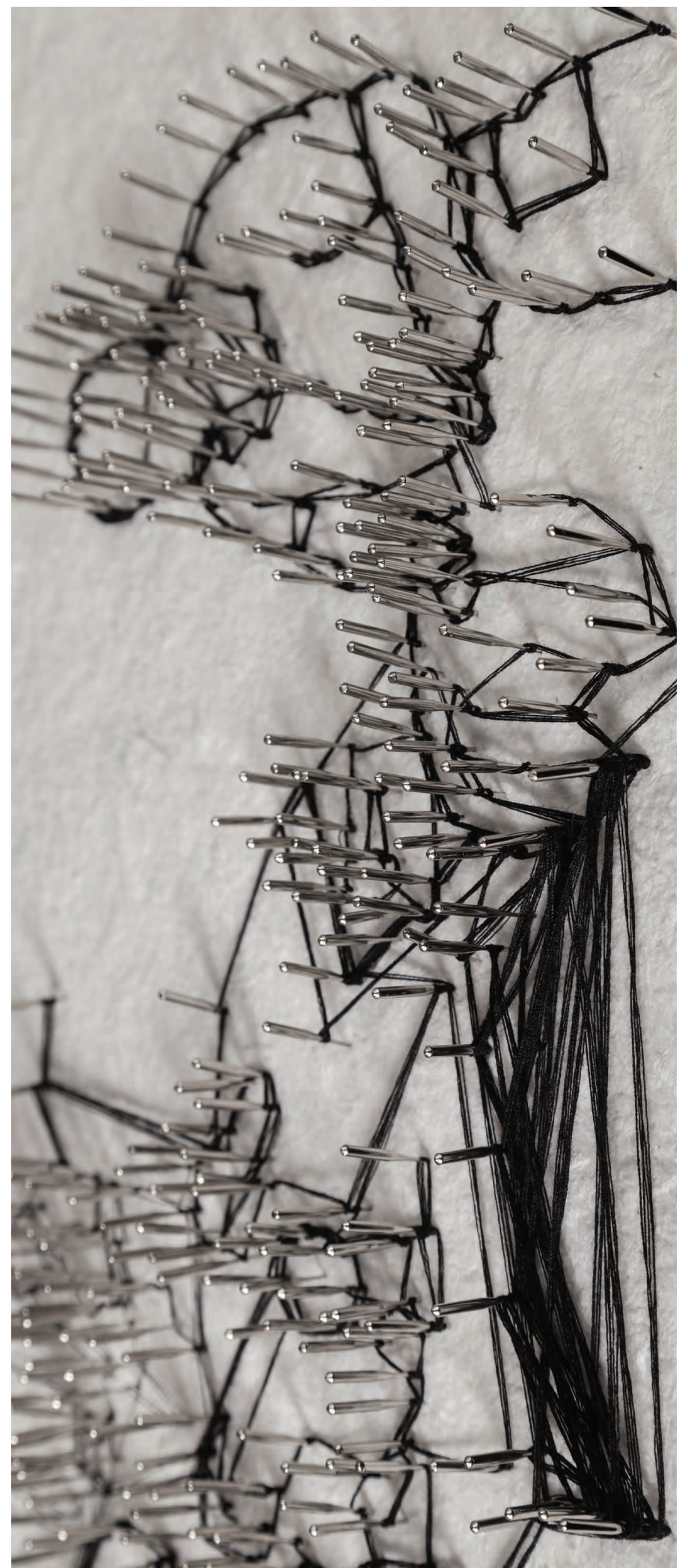
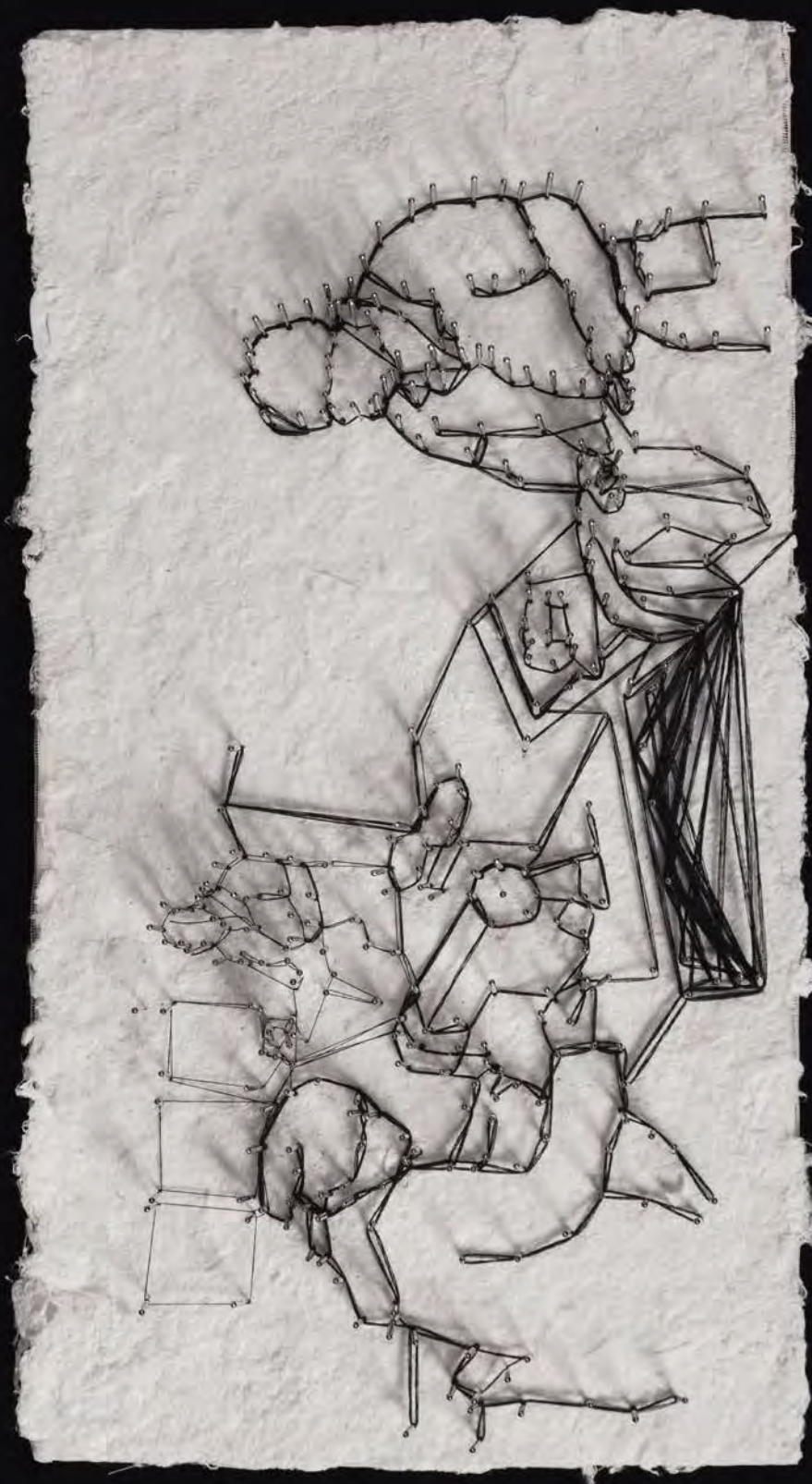
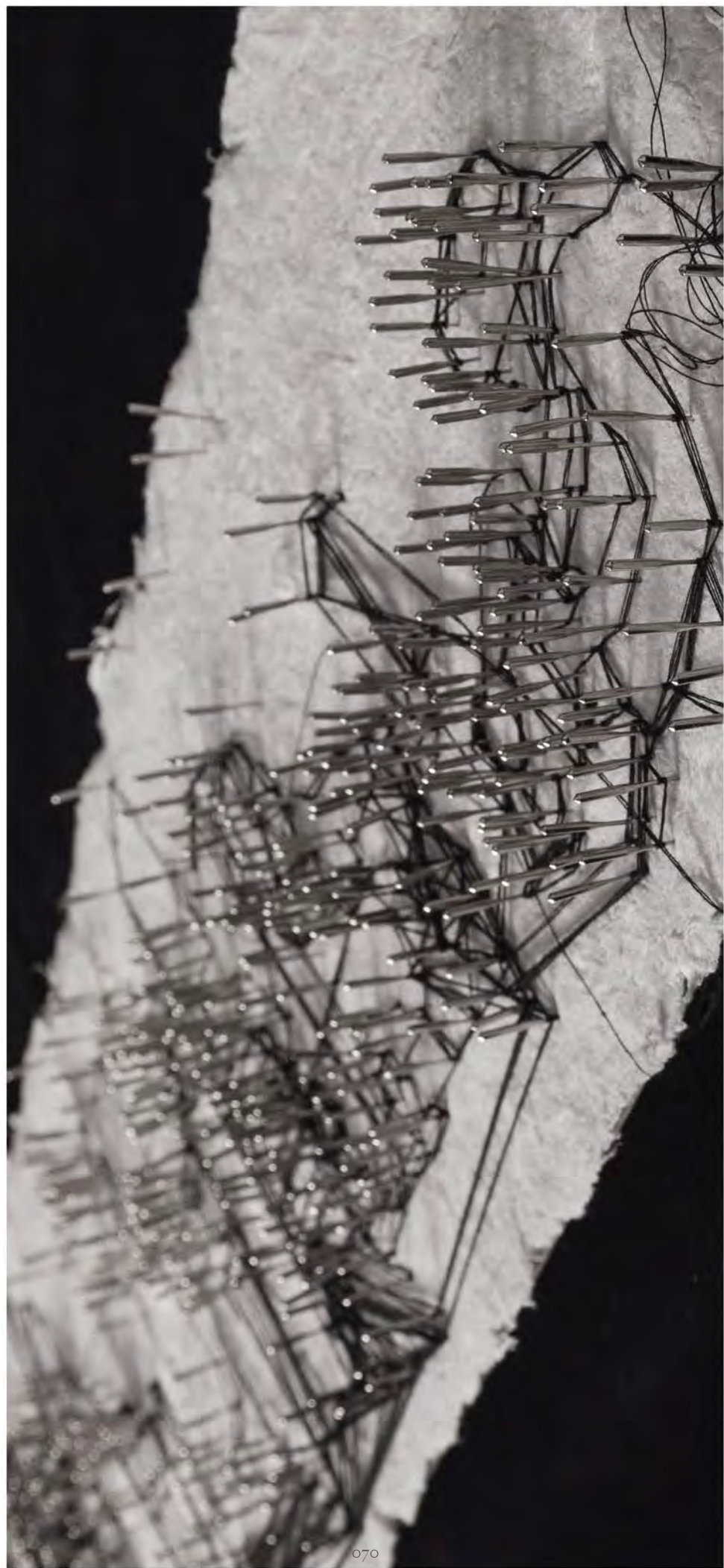


Figure 24. Zyma Amien. (2015), *The needle, the thread and the human*. Sewing machine needle, thread, and paper made from overalls.





Time-line

I created *Time-line* to address the importance of time in a factory. In the manufacturing environment, time becomes the controlling hand. While the circular format used suggests time, wheels, cycles, the circumference, eternity, rotation and unity (Cirlot 2001:47), in this piece I am more interested in the metaphorical weight of the form—its allusions to the repetitive, cyclical, humdrum life of the factory worker. The workers in garment industry also remain stuck in the cycle of poverty, starting in the lowest income bracket and unable to transcend it, because of the unlivable wages they receive.

Time-line replicates the wheel of the sewing machine. To create the piece, I projected the image of a sewing-machine wheel and traced the outline, which I covered with white cotton fabric. I pierced pins and sewing-machine needles into the cotton as I traced. With black thread, I created black lines by looping the thread from one needle to another in opposite directions. This act was repeated multiple times to create a dense mesh of black intersecting lines. The threads were pulled tightly towards one another, causing tension between them. This tension is representative of the immense tension and time pressure that workers undergo as they manufacture garments in the factory. My mother is often penalised by clients if she misses a delivery date: penalties are charged for each day that a job is delayed (2014, June 21, personal interview). If seamstresses at Abramz Clothing make a mistake while sewing a garment, they must unpick the seams and reassemble the item from scratch, compounding the time pressure and increasing the likelihood of missing the deadline. If workers are absent from work, the production line is affected, resulting in late delivery and penalties. In the garment industry, time rules with an iron fist.

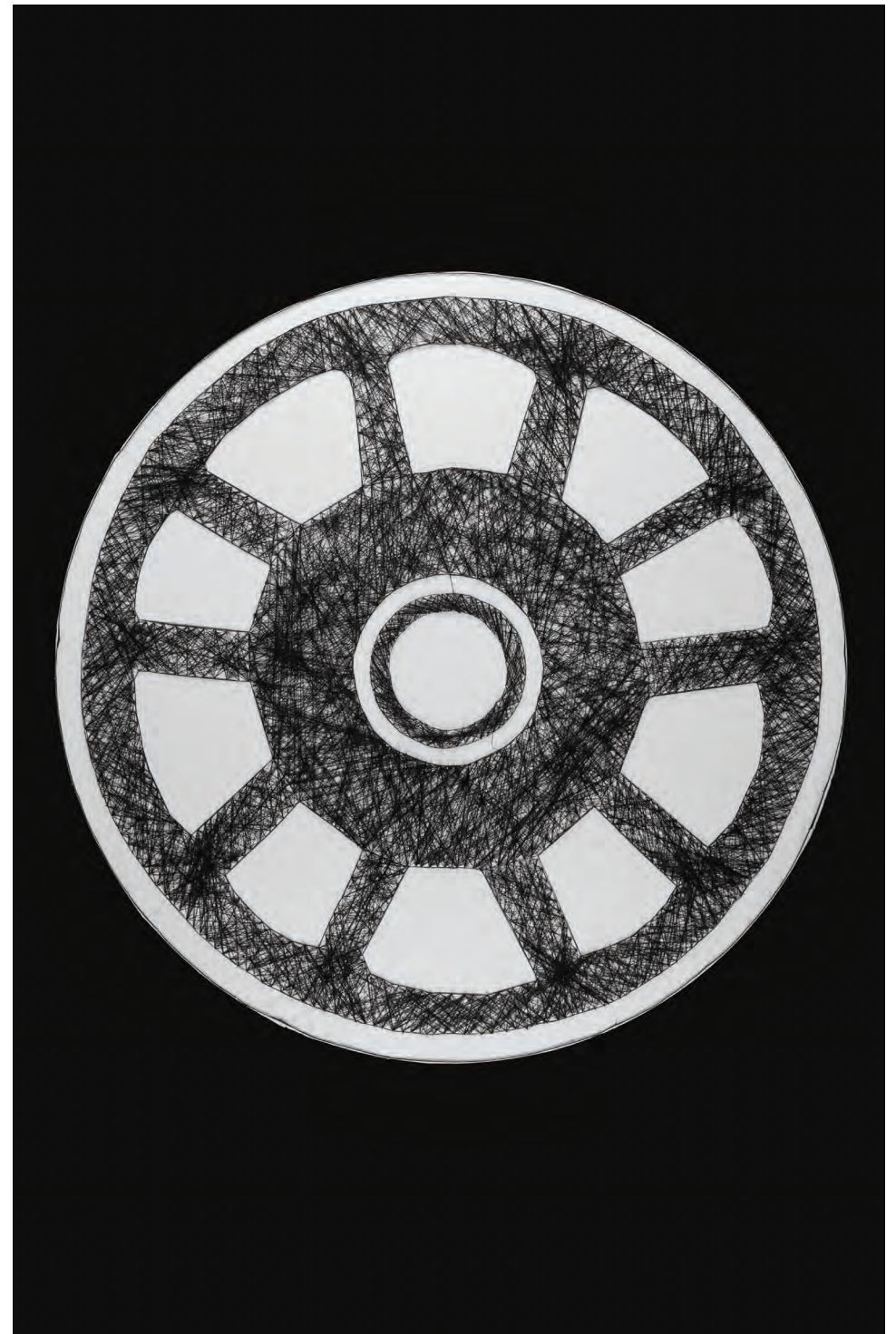


Figure 25. Zyma Amien. (2015). *Time-line*. Cotton fabric, needle, pin, thread.

A garment is created in stages, starting with the designer. Once the design is agreed upon, a pattern is made using paper. The pattern is used to cut out the fabric, which is then sent to the seamstresses at a Cut, Make and Trim³². At the CMT, the seamstresses assemble the garments by stitching the seams together in a systematic way. If a zip or trimmings are needed, these are carefully added, according to instruction.

A garment is never made by one person alone, since each seamstress has a limited skillset;³³ rather it is assembled and passed on from one seamstress to the next, creating a conveyor-belt system. If one of the workers slacks off, the work starts piling up and the production line slows down (Abramz 2014, personal interview, 21 June). In order to maintain the pace and order of the production line, the factory environment is kept under constant surveillance, in the manner not dissimilar to the logic of the panopticon and its custodial function³⁴.

32 See footnote number 27 for an explanation on Cut, Make and Trim.

33 Pam Christie describes how the education system during the apartheid regime was designed to keep a large workforce submissive. This racist project was entrenched by implementing different curriculums for different race and gender groups. Cock, cited in Christie (1985:82), explains: “[G]irls are carefully trained in domestic work-cooking, baking, sewing, ironing and tailoring-in addition to the usual school instruction” (1980:294). Christie adds that girls could not easily continue to higher levels of education, with most only reaching primary school (1985:82). See Pam Christie, *The Right to learn: the struggle for education in South Africa* (1985). This situation explains the high levels of women working as garment and textile workers. In the aftermath of the 1976 student uprising, many parents feared for the safety of their children and kept them at home, leading to a large number of learners leaving school and ending up in garment factories. Once they were employed, very little training was offered to them. Seamstresses remain unskilled and without substantial career opportunity. Confined to their specific task on the factory floor-be it stitching zips or overlocking fabric-they carry out this task every day, for years.

34 The concept of the panopticon is also gestured to by the piece’s circular format. The concept originates with English philosopher and socialist Jeremy Bentham, who was the first person to design an institutional building in the eighteenth century. He devised a plan that models a prison, where all prisoners would be observable by unseen guards at all times. This links directly to the factory environment, where workers labour under constant supervision and observation, feeding the production line. See <http://www.iep.utm.edu/bentham/> [2015, June 29].

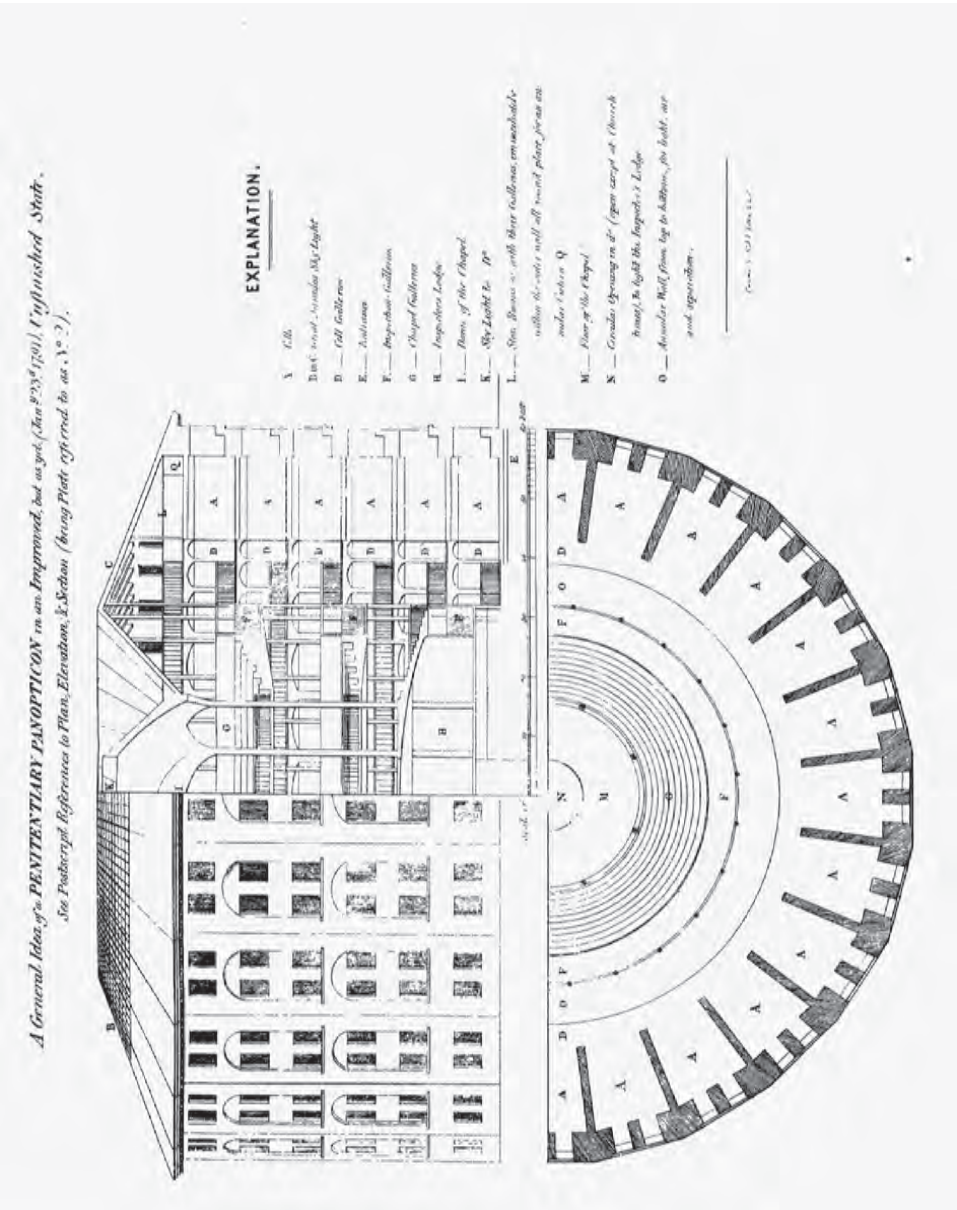


Figure 26, Jeremy Bentham (1791). Design of panopticon.

Time-line consists of a dense web of lines. These lines of course suggest the literal lines of patterns, seams and threads. But, on the linguistic level, the word “line” is also a regular part of factory discourse: “a new style is on the line”; “production line”; “my job is on the line”. The lines in *Time-line* are also visual prompts for the divisive lines of apartheid, which Achille Mbembe describes as follows (2013:67):

Apartheid lines were of different kinds—break lines, abstract lines, formless lines, lines of death, crack lines drawn on flesh and blood, following one another. Cross-cutting on the surface and intersecting for a moment underneath by yet more lines of a different nature. Segmentation (or the drawing of lines of separation) extended to institutions, relations between people, space and territories and even feelings.

Mbembe further explains that the aim of these lines was to control the identity of each individual and entity, to make everything calculable, predicable and foreseen. The apartheid grid lines determined our movements and drew our territories for us (2013:66-67). Life under apartheid was lived in-between and behind lines. That these lines were fundamentally racial, drawn between black and whites, is reflected in my choice of colour³⁵.

³⁵ My choice of colour in thread is specific, as I am referring to the racial segregation policies of apartheid. Here I refer back to Franz Fanon as he unpacks the idea of “black” in terms of racial segregation in *Black Skin, White Masks*.



Figure 27. Zyma Amien. (2015). *Time-line*. Cotton fabric, needle, pin, thread. (Details.)

Today, in post-apartheid South Africa, the racial line has “officially” been removed (through the voting stations and voting lines of 1994), yet it lingers on in invisible form. Freire explains how marginalised people have historically struggled for humanisation and the emancipation of labour (1972:20–21), while at the same time fearing freedom and often surrendering to conformity (1972:24). In order to achieve freedom, he asserts, the oppressed must engage reality critically and act upon it decisively (1972:28). In South Africa, emancipation was granted to the oppressed in 1994, when everybody was afforded the right to vote. The civic and capitalist structures of the apartheid regime remain in tact, though. As Bogues points out: “[W]hat does the process of historical trauma or of an event of historical catastrophic proportions mean when its legacies linger and shape this present?” (2010:39).

To return momentarily to Sekoto, in the catalogue *Song of Sekoto: Gerard Sekoto 1913–2013* Mzuzile Mduduzi Xakaza writes (2013: 96):

Although [*Song of the Pick*] was painted in 1942, little has changed since the ushering in of the democratic order; labourers who obtain employment are still predominately black, as are those who fight and die for their labour rights.

This sentiment is echoed in the personal interviews³⁶. Watching my mother go to work everyday, I observe that nothing has changed for her as a worker in the garment industry: she remains impoverished.

³⁶ In particular, my interview with my mother Gadija Abrahams at Abramz Clothing, conducted on [2014, April 4].

Pinned down

Observing seamstresses performing repetitive tasks and sitting in the same position for hours, I became aware of the physical pain they endure on a daily basis³⁷. Sewing machines are supposedly designed to accommodate the human body; they are set on a table similar to a school desk, with a foot and knee pedal.

To operate the machine, the worker must activate a knee pedal that lifts the foot presser, allowing her to feed the material under the foot presser. Once pressure is applied to the foot pedal, the machine starts operating, creating a stitch and closing the seam using thread. This action is repeated for as long as the seamstress works at the machine, causing long-term physical discomfort and strain³⁸.

³⁷ I interviewed Hadija Ederos at Abramz Clothing [2014, April 4] who complained about the physical injury that has come from working as a seamstress for over thirty years. My mother also constantly complains of an aching back and joint pain.

³⁸ Naila Edries investigated this phenomenon in relation to the garment worker, in her thesis “Employee wellness programme in clothing/textile manufacturing companies: What are the effects?” (2009). She found that lack of job satisfaction, burnout, fear of job loss and strained employee relations with employer can impact on mood and concentration at work. This in turn could lead to increase sickness absence and decreased productivity. Prolonged reduction in mood and motivation are regarded as initial stages of developing depression or mood related disorder. These psychosocial factors predispose employees to developing chronic musculoskeletal conditions such as lower back pain, neck pain or upper limb repetitive strain injuries. (2009:2). Edries’ findings show that the garment worker’s health is affected by her working conditions. In my own work I elaborate on this physical trauma, and try to come to grips with it. Available: http://uctscholar.uct.ac.za/PDF/4495–Edries_Naila.pdf [2015, September 15].

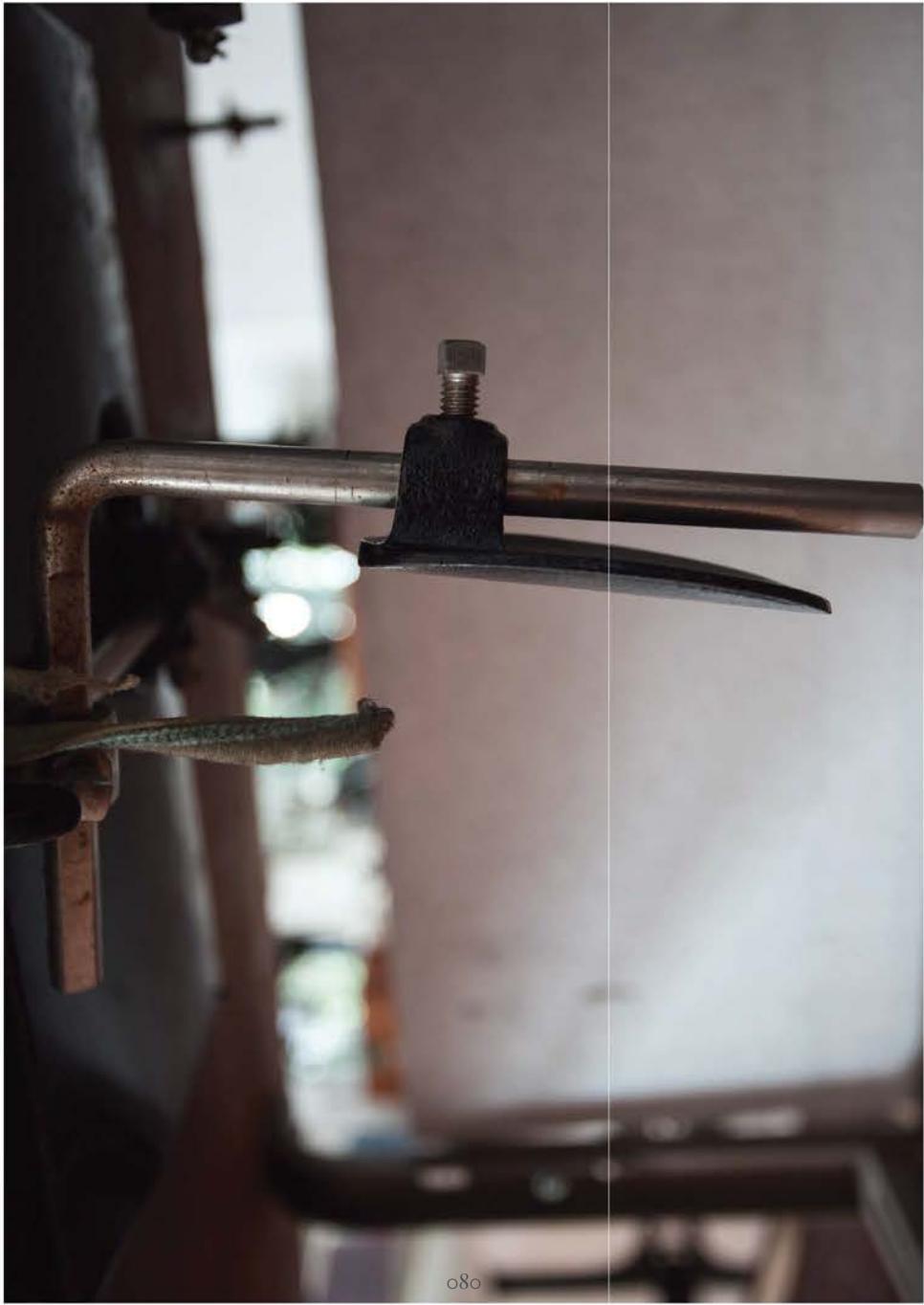


Figure 28. Zyma Amien. (2015). Knee pedal. Found object.



Figure 29. Zyma Amien. (2015). Foot pedal. Found object.



082



083

Figure 30. Zyma Amien. (2015). *Pinned down*. Wire frame.

My response to this situation is *Pinned down*. This artwork includes an image of a machine, which becomes a substitute for the real thing. I created it using wire covered with gauze³⁹ and stitched together with sewing-machine needles and pins.

The gauze suggests scars and wounds; the needles and pins suggest pain. The unity is ironic, as one kind of object inflicts pain while the other heals its wounds. *Pinned down* also exposes the latent contradiction of the garment industry: it provides employment to thousands of women, yet it also causes them enormous pain and harm. *Pinned down* is a visual response to their situation. The title alludes to the pinning of a garment's seams ahead of sewing, but it also refers to the proletariat, who remain economically and psychically pinned down.

However, beneath the domination, oppression, economically and psychically pinned down by the system, the real life of the worker has a life that cannot be controlled by any system. My grandmother worked as a seamstress during the day, but could create wedding gowns, headpieces and Islamic gear after hours⁴⁰. She was well known for her ability to host events, including weddings and Eid⁴¹ and Mouloud celebrations.

³⁹ Gauze is used for cleaning and covering wounds. It is a thin, translucent fabric with a loose weave. Technically the term gauze is a weave structure in which weft yarns are arranged in pairs and crossed before and after each warp yarn keeping the weft firmly in place (Wound Care Education Institute: 2015) Available: <http://woundcareadvisor.com/medical-gauze-101-vol4-no1/> [2015, August 13].

⁴⁰ For images of the Muslim brides headpieces see Weaam Williams' *The Ancestral Omega: The Medora*, <http://www.gipca.uct.ac.za/live-art-festival-works-and-biographies/ancestral-omega-the-medora/> [2015, October 3]. Also see Thania Petersen's 2015 exhibition, *I am Royal* series and *Creative women/Thania Petersen for history and finding identity*. Available: <http://10and5.com/2015/08/18/creative-women-thania-petersen-on-searching-for-history-and-finding-identity/> [2015, October 3]. For a video interview see, ARTsouthAFRICA in conversation with Thania Petersen <https://www.youtube.com/watch?v=un-oRq9Fw8ws> [2015, October 3].

⁴¹ For further reading on Eid see <http://www.manchesterevening-news.co.uk/news/greater-manchester-news/what-eid-guide-muslim-festival-9671166> [2015, October 3]. For further reading on Mouloud see <http://muslimviews.co.za/blog/2014/01/19/mass-mawlid-cape-town/> [2015, October 3].



Figure 3.1. Zyma Amien. (2015). *Pinned down*. Wire, gauze, sewing machine needles and pins.

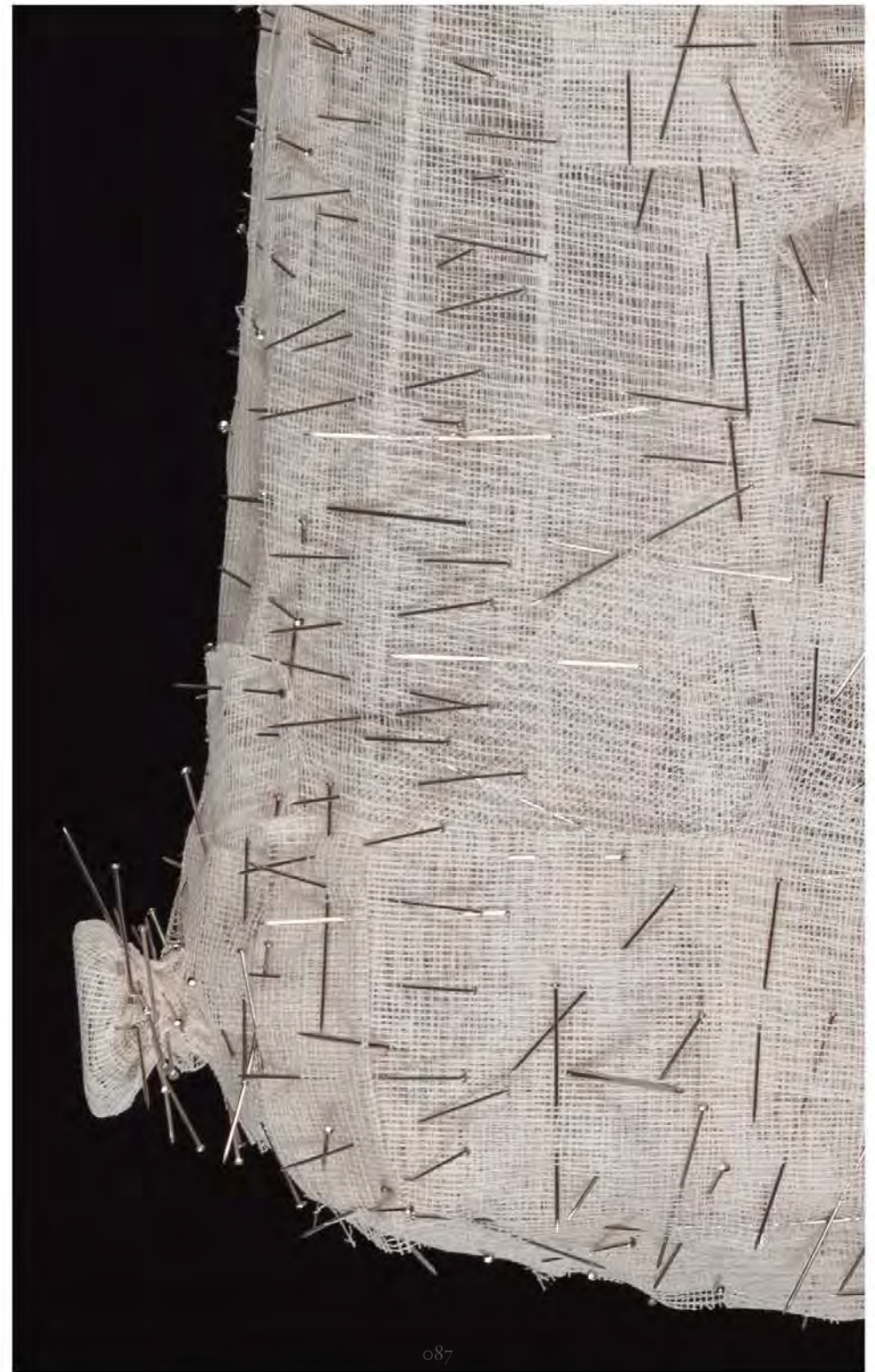


Figure 32. Zyma Amien. (2015). *Pinned down*.
Wire, gauze, sewing machine needles and pins.

Pricks of consciousness

Pricks of consciousness was created in response to Bogues' illustration of the historical and political trauma endured by marginalised groups⁴². In the factory, workers use overalls as protective clothing; their overalls define and identify them as workers. The shape of seamstresses' overalls generally mimics the shape of the female body. The work was created from the pattern of an overall. To capture the historical pain of this garment, gauze again seemed an appropriate material. The pattern was cut out of gauze and then pinned together using pins and needles instead of conventional stitching. With the pins and needles piercing out from its sides, the garment becomes impossible to wear, in an allusion to the physical pain that workers endure on a daily basis.

In addition to the side seams, the collar of the overall was also embellished with sewing-machine needles and pins. The viewer is lured in by the sheen of the needles, invited to examine the collar closely, only to discover that it consists of sharp objects, referencing pain and trauma.

⁴² These "real" lives are characterised by various forms of alienation, by social and political trauma. Anthony Bogues, in his book *Empire of Liberty*, addresses the issue of political trauma directly:

Human groups who experience racial slavery and colonialism in what I have been calling colonial modernity experience historical and social trauma. They experience historical trauma in which social wounds cannot simply be erased by democratic inclusion. Instead, these wounds produce cries, not laments. These cries force us to ask another set of questions—about the living, about what we are, and about the nature of freedom itself (2010).

Here Bogues helps us make sense of local workers' continued oppression long after the dismantling of apartheid.



Figure 33. Zyma Amien. (2015). *Pricks of Consciousness*. Gauze, pins, needles and sewing machine needles.

For the exhibition, multiple overalls are folded and stacked on top of one another next to a sewing machine, as a stand in for the sobering amount of seamstresses who have worked at this one machine. By inserting sewing-machine needles and pins into the gauze, the grid of the gauze is disrupted, causing permanent damage to the fabric.



Figure 34. Zyma Amien. (2015). *Pricks of Consciousness*. Gauze, pins, needles and sewing machine needles (Detail).

Paying homage

Throughout my work, I use Bogue's notion of the trauma of colonial subjects to investigate the physical trauma that factory workers experience. Even though colonialism and apartheid have been dismantled at the state level, the underlying economic structures are unchanged and the physical trauma of the worker is ongoing. If Caruth's⁴³ view of trauma as constantly returning is correct, then how do the bodies of these workers heal? Do they ever get to know their violence fully? More pressingly, can they ever recover? With these questions in mind, I created the piece *Paying homage*.

Paying homage comprises five metres of cream-coloured gauze. I used pins for the side seams, the collar and the buttonholes. At the bottom of the overall, I wrapped a sewing machine into the length of the overall. By hanging the overalls from the ceiling I am elevating the worker, even as the sewing machine weighs her down.

This artwork was a response to Mary Tuma's creation of *Homes for the disembodied* as a tribute to Palestinian women who provide strength in terrible circumstances, but who receive no recognition (Tuma 2000).

⁴³ Cathy Caruth, author of *Unclaimed Experience: Trauma, Narrative and History* (1996), is an expert in the field of trauma studies. Drawing on Sigmund Freud, she explains how in traumatic experiences there is a [b]reach in the mind's experience of time, self and the world—it is not like the wound on the body, a simple healable event, but rather is an event in which the structure of its experience...is not assimilated or experienced fully at the time, but rather is only done so belatedly, in its repeated possession" (1996:3-4). Traumatic experience returns to haunt the victim in the form of flashbacks or nightmares (1996:7). For Caruth, "[w]hat returns to haunt the victim...is not the reality of the violent event but also the reality of the way that its violence has not yet been fully known" (1996:6). This insight is invaluable in thinking about workers whose trauma is ongoing, present and lived.

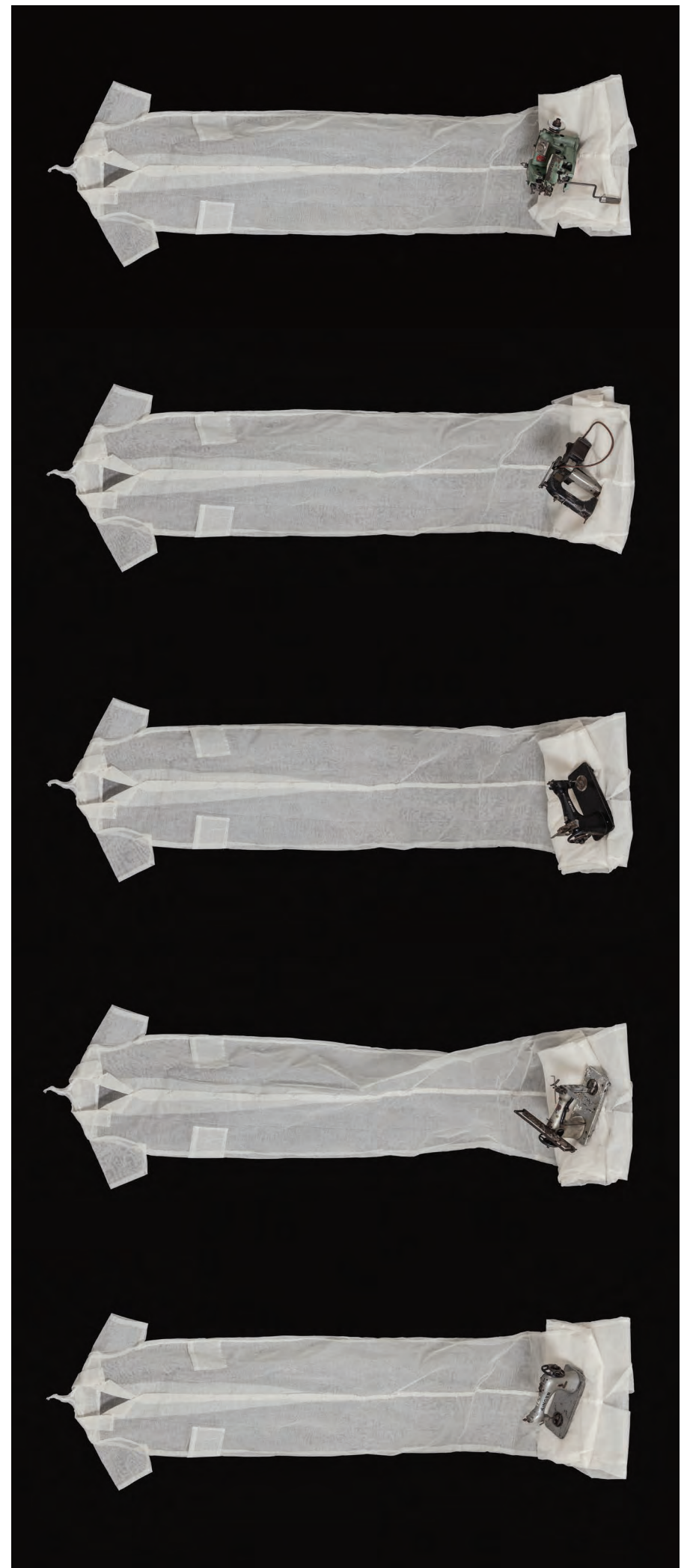


Figure 35. Zyma Amien. (2015). *Paying homage*. 5 metres of Gauze, pins.

Through this work Tuma has brought an awareness of the struggles of Palestinian women. *Paying homage* was created for the women in the garment industry, as way of honouring their pain.

The word “homage” is of course synonymous with recognition, admiration, honour, commendation, tribute, acknowledgement, respect and salute—all emotions that I experience in relation to the garment worker. The word “pay” has a double meaning, referring also to the wages that seamstresses earn. In the garment and textile industry workers earn a minimum wage of R788 per week (Jones: 2013)⁴⁴. My mother has described the process of costing garments for clients. The proprietor typically sends her the design of the garment, along with the fabric, and asks her to create a sample. After she produces the sample garment, which has been timed for manufacturing, she proposes a costing on the garment. If the proprietor is unhappy with the costing, he threatens to take his job lot to a different CMT. My mother then has to reduce her costing, and is usually offered between R45,00 and R50,00 (of which 10 percent is deducted to pay the cutter) to manufacture a cocktail dress that retails for R999,99 in a retail shop.

⁴⁴ For further reading on cheap labour see journal article see: Capitalism and cheap labour-power in South Africa: from segregation to apartheid by Harold Wolpe (1972). *Economy and Society*, 1(4):425-456. Abstract available: <http://www.wolpetrust.org.za/main.php?include=texts/capitalism.html> [2015, October 3].



Figure 36. Mary Tuma. (2000). *Homes for the Disembodied*. 50 metres of continuous silk.

Cog

My understanding of the artwork *Cog* is derived the literal meaning of the word itself: “[A]n engine needs each of its part to work. It has gears, which have wheels. Each wheel has cogs, or tiny teeth that fit together, making the wheel turn, the engine run. Each cog is essential to that engine. People can also be cogs—they are the workers who, day after day, perform their duties seemingly with no end in sight”⁴⁵. I was inspired, in *Cog*, to create a visual representation of this account of the human as machine.

I took the cog component from a sewing machine and recreated it using sewing-machine needles and black thread on white cotton wrapped around circular-shaped polystyrene. Just as the cog forms an invisible but integral part of the sewing machine (and other machines), so too is the factory worker—who manufactures the clothing we all depend on and wear—repeatedly overlooked.

⁴⁵ Although many conventional dictionaries describe the term, I am partial to this particular definition. See <http://www.vocabulary.com/dictionary/cog> [2015, August 12].

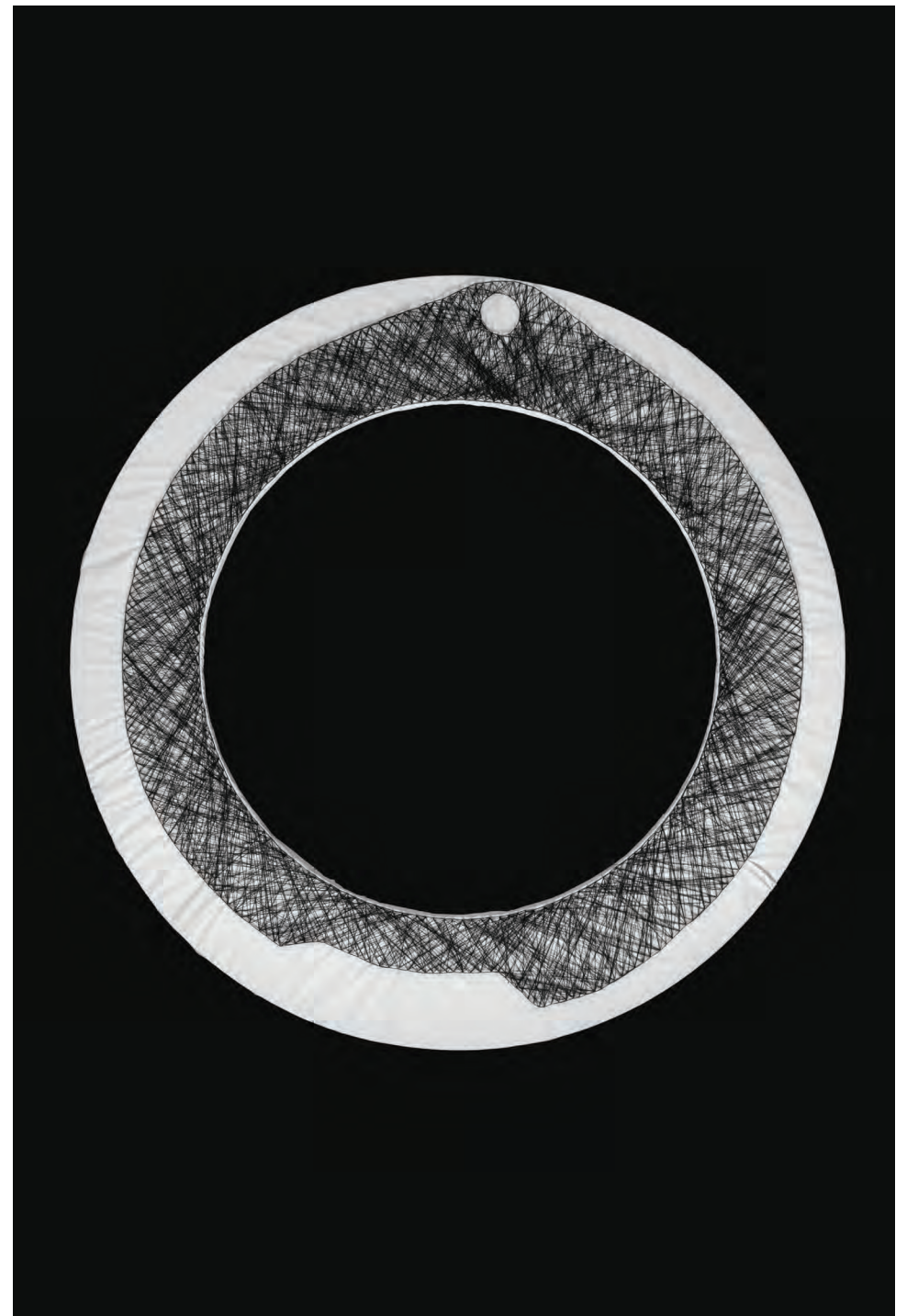


Figure 37: Zyma Amien. (2015).
Cog. Cotton, black thread.

Foot

My intention with this artwork was to create solidarity with garment workers. I wanted to feel the pain of working with a bent-over back for a long period of time. I planted wooden pegs at equal distances from one another in the outline of the “foot” of a sewing machine. I used thick string and looped the string around the pegs one at a time, forming a line-drawing of the foot of a machine.

My intention for this artwork is to create compact packages containing the pattern of the foot as well as the pegs and the string, and send them to people across the world, requesting that they recreate the model in scale and precision, within a given time frame that they cannot deviate from—as a way to simulate the time control and physical distress of the factory system.

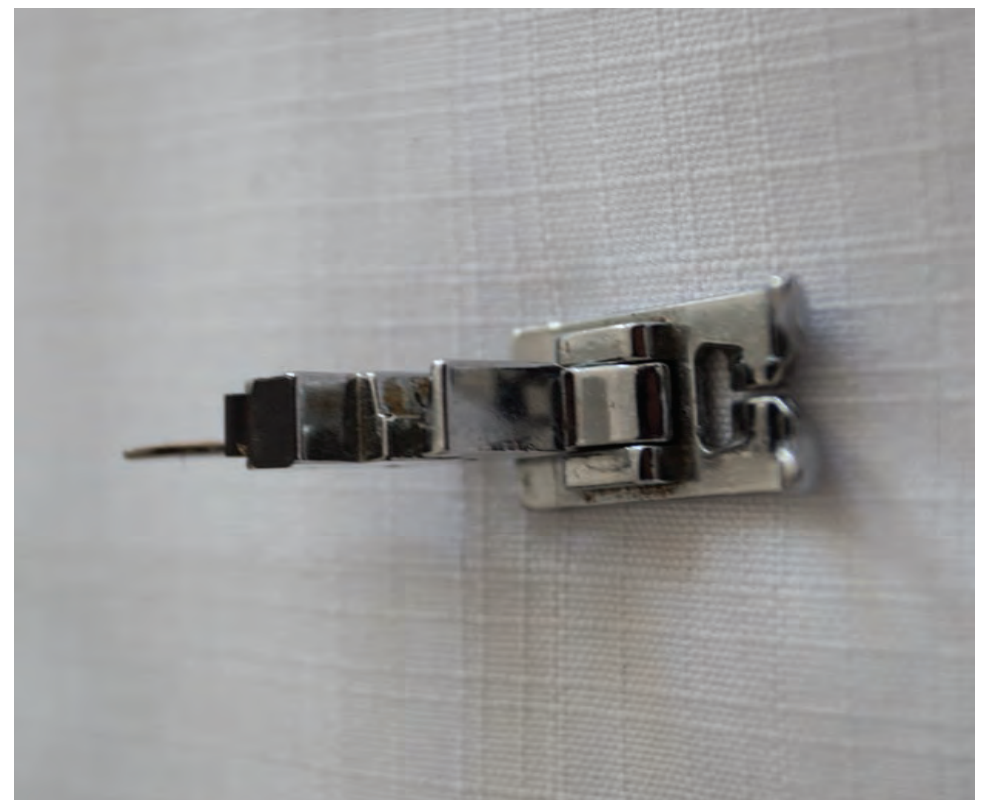


Figure 38. Zyma Amien. (2014).
Foot of sewing machine.



Figure 39. Zyma Amien. (2014).
Foot. Video.

Re-sil-i-ence

In the conveyor-belt arrangement of the factory floor, each machinist performs her task on a garment and then passes it on to the machinist behind her. In order to do this, she hangs the incomplete garment on a line, and the machinist behind her takes the garment off the line and carries out her task on it, before passing it on. This arrangement of machines, with a common line between them, gestures to the sense of community that exists between the workers. Reflecting on the arrangement of sewing machines in a factory environment, I created *Re-sil-i-ence*. For this body of work, I arranged my collected machines in rows, closely packed behind one another other as seen in this photograph by Edward Burtynsky.

I placed seven meters of a continuous piece of gauze on the row of machines. At each machine station, I featured the type of stitching that the specific machine performs.

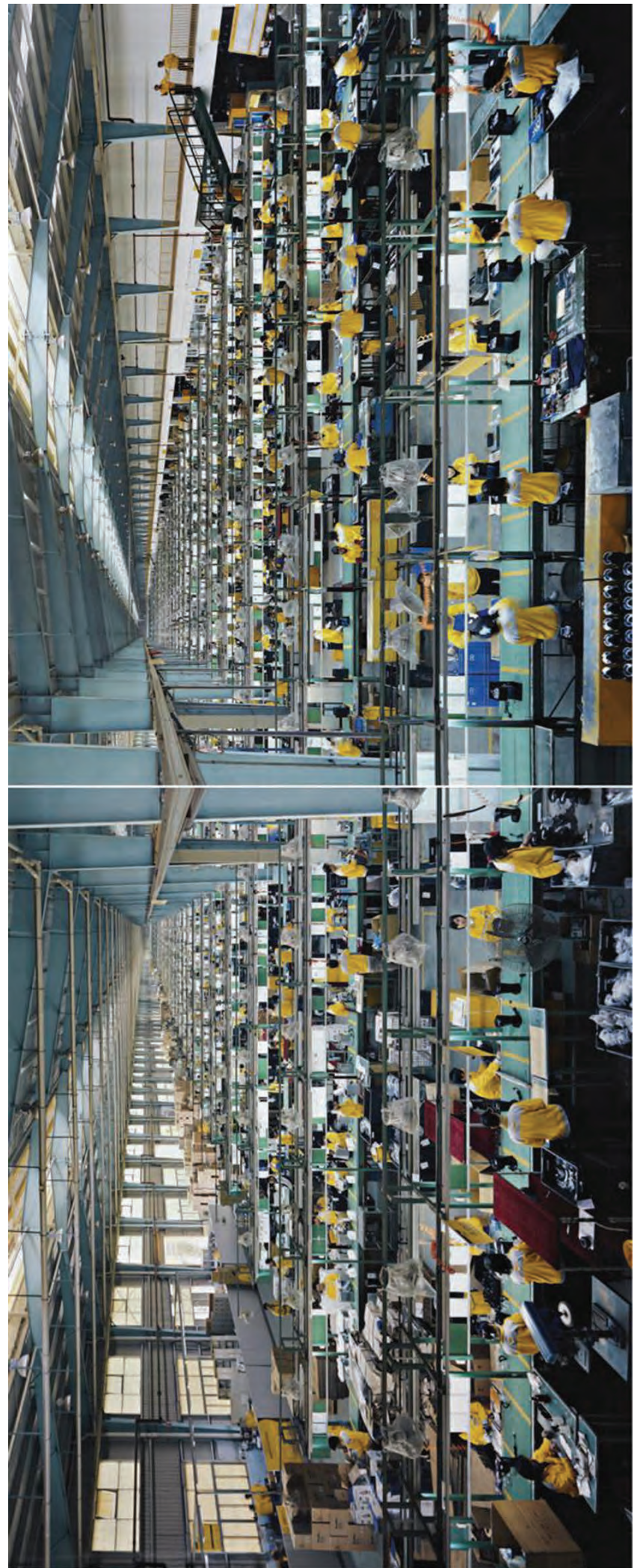


Figure 40. Edward Burtynsky. (2013). *China: The photographs of Edward Burtynsky*. Photographs of Chinese workers.



Figure 41. Zyma Amien. (2015). *Re-sil-i-ence*.
Sewing machines, gauze, thread, buttons and zips.





For example, at a button-hole machine, I featured overlocking, straight stitching and buttons. The continuous length of cloth is a representation of the unity, support and camaraderie among the workers: in short, their resilience. The word “resilience” connotes strength, toughness, sturdiness, suppleness, flexibility, durability and the ability to last—all these associated meanings correspond with the character of garment workers. Yet embedded in the same word is the word “silence”, which hints at the silence of the worker. Linking the garment worker to notions of silence is in many ways ironic, given the deafening noise of the factory setting, with its constant industrial drone. But this noise becomes white noise for workers who have worked in the environment for years.

My intention in this piece was to un-silence these resilient bodies and create a space in which their names and their reality could be validated and inscribed.

Op-Press-ion

Op-Press-ion includes paper made from cotton overalls. The process of making paper out of cotton involves the use of caustic soda, which releases poisonous gases and generates a toxic environment. For me, this environment is a signifier for the toxicity of apartheid, and the caustic soda’s breaking down of the cotton fibres corresponds to the relentless tearing apart of communities under the apartheid regime.

This idea prompted me to collect overalls from the workers at Abramz Clothing. The overalls that I collected were used in their original form, with all their traces of the body: stains, smears and smells. The overalls were cut into small squares (of roughly two centimetres squared) and soaked in water for two days.

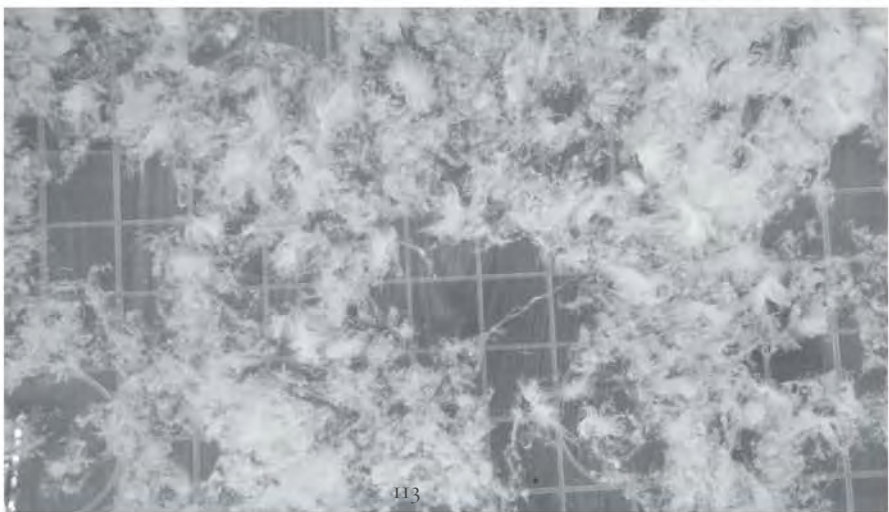
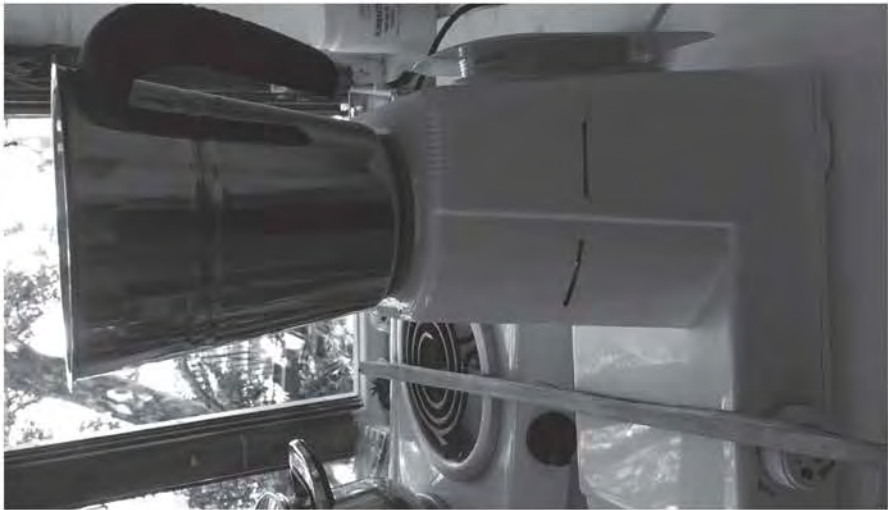


Figure 42. Zyma Amien. (2015). *Op-Press-ion*.
Overall squares preparation.

After two days the squares were boiled in a pot with water and caustic soda⁴⁶. Caustic soda helps to break down the fibres in the fabric. The boiled cotton squares were then rinsed thoroughly to remove all poison and mechanically pulverised for eight to nine hours, separating the woven fibres from one another and reducing the overalls into a fine, white, liquid pulp. The pulp was poured into a deep basin and diluted with water. Delving a sieve frame, at an angle, into the basin with the pulp and scooping the pulp carefully onto the frame created the paper.

⁴⁶ Caustic soda is a corrosive acid that is used in pulping plant fibres to make paper. See <http://www.eurochlor.org/the-chlorine-universe/what-is-caustic-soda-used-for.aspx> [2015, July 5].



Figure 43. Zyma Amien. (2015). *Op-Press-ion*. Overalls.

The frame was held at an angle to drain the excess water from the sieve, leaving the cotton fibres safely on top of the sieve.

Next, the frame was carefully turned upside down onto a wet cloth that helped drain the excess water. With a sponge, slight pressure was exerted onto the sieve by rubbing its surface and soaking up the water. This action allowed the pulp to be transferred from the frame onto the receiving cloth. The action was repeated, layering all the sheets on top of one another, until the desired amount of paper was created. Once all the pulp had been made into sheets of paper, the paper sheets were placed into a press, removing all the excess water. Finally, the sheets of paper were separated from one another and then rearranged with dry layers of cloth that were then packed together tightly and allowed to dry.

My purpose in making paper was to use it as a surface on which to finally document, or “write”, the biographies of the women working at Abramz Clothing, and in turn to honour them and give them a voice. Paper is linked to communication, books, money, pay packets, dress patterns and time cards. The title *Op-Press-ion* refers to the process of placing the fibres under the press to squeeze out the water and force the fibres to adhere to one another. This rigorous process creates something productive—paper. Similarly, it is my hope that my artistic engagement with the factory space can provide, if not redemption, then at least recognition for the women who toil each day within it.

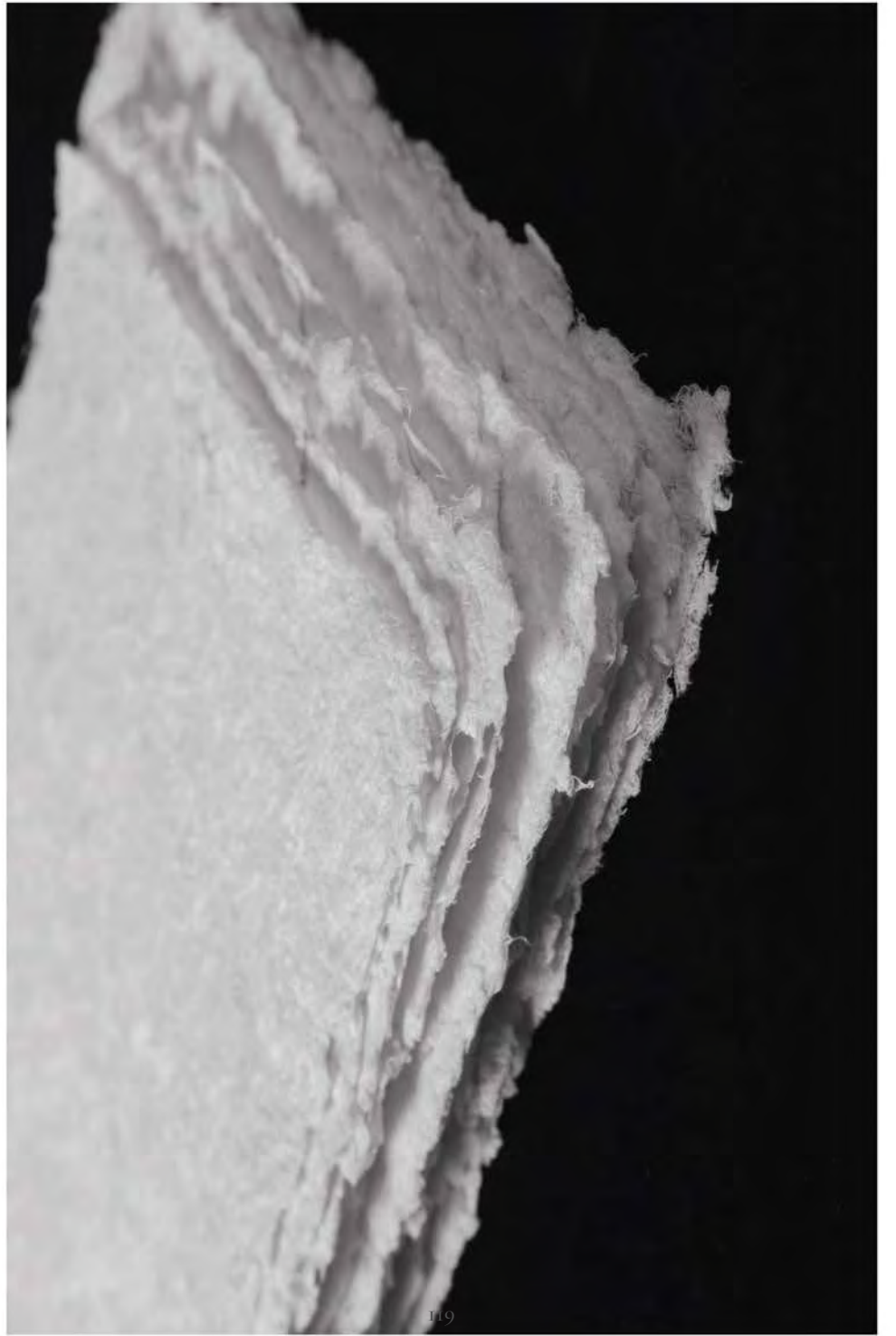


Figure 44. Zyma Amien, (2015).
Op-Press-ion. Overalls, (Details).

Conclusion

In this project I have illuminated the plight of real, working-class lives using ordinary objects and various art-making strategies. What unites Courbert's and Sekoto's painting, Nguyen-Hatsushiba's film, Weiwei's installation, O'Connell's photography and my work is the centrality of the worker and his/her struggle, as well as the oppressive system in which both the worker and the artist operate.

My concern for the plight of the worker is not an arbitrary one: it extends from my own family lineage of seamstresses. I am therefore writing not *about* the workers but *with* them, as the title of this project tries to communicate. In my work I have drawn on artists, across time and space, who share my concern for the lives of subjugated communities. These artists all approach this concern in decidedly different ways, but what connects them (and them to me) is the aesthetic of the ordinary object as a tool for addressing socio-political issues and the colonial and apartheid legacy in which they, like me, work.

Even after these oppressive regimes have been toppled, it seems the working class remains entangled in their threads. For Bogues (2010), "we live in a world in which the traces of racial domination continue to shape our human world." And yet, though these oppressive threads linger, I draw on Rancière's conclusions in *Proletarian Nights* that nine-

teenth-century government and industry could not control workers at night, once they had left the workplace, despite their ruthless control over them during the day. My interviews of twenty-first-century workers reiterate Rancière's findings and suggest that little has changed for the working class over the course of the last two centuries—their frustrations and their aspirations remain as forceful as ever.

Creating artworks to highlight this concern does not mean that art can fix what is wrong or unjust—art cannot solve the immediate material conditions of those whom I have engaged in this project. The idea is rather to adopt the attitude embodied by Salcedo (2014:1180–1183) and described by Hutcheon (1989: 23), namely that "art does not necessarily 'do something'... but it may at least show what needs undoing." This showing is in itself a deeply political act, which I embrace, and re-stage, in the space of contemporary art-making—a space that is at once guarded by formidable boundaries (O'Doherty 1986) and open to the material results of the artist's actions. This view of contemporary art-making allows the artist, and myself by extension, to challenge and unseat accepted ideologies from the inside out, and to offer the art-making process (in my case, the exhibit) as a process beyond the reductive categories of "product" in the gallery system and "service" in the global capital network.

Bibliography

Aldredge, M. 2012. Doris Salcedo: I began to conceive of works based on nothing. Available: <http://www.gvarlingo.com/2012/artist-doris-salcedo-i-began-to-conceive-of-works-based-on-nothing/> [2015, May 23].

Ambrozy, L. Ed. 2011. *Ai Weiwei's blog: Writings, interviews and digital rants, 2006-2009*. London: MIT Press.

Appaduria, A. 1988. *The social life of things: Commodities in Cultural Perspective*. London: Cambridge University Press.

Bal, M. 2011. *Of what one cannot speak: Doris Salcedo's political art*. America: University of Chicago Press.

Ballard, R., Habib, A. & Valodia, I. Ed. 2006. *Voices of protest: Social movements in post-apartheid South Africa*. Durban: University of KwaZulu-Natal Press.

Bell, T. 2012. Fashion ramp gives Cape seamstress a glimmer of hope. *Business report, Cape Times*. Available: <http://www.cca.uct.ac.za/wp-content/uploads/2014/06/Business-report-July-20-2012.pdf> [2015, June 23].

Bentley, L. 1990. A brief biography of Paulo Freire. Available: <http://ptoweb.org/aboutpto/a-brief-biography-of-paulo-freire/> [2015, October 3].

Bentham, J. 1791. The Panopticon. Available: <http://www.iep.utm.edu/bentham/> [2015, June 29].

Berger, I. 1992. *Threads of Solidarity: Women in South African industry 1900-1980*. England: Indiana University Press.

Birkhofer, D. 2008. Trace memories: Clothing as metaphor in the work of Doris Salcedo. Available: http://www.nyu.edu/pubs/anamesa/archive/spring_2008_violence/trace-memories.pdf [2015, September, 15].

Bogues, A. 2012. And What about the Human? Freedom, Human emancipation, and the Radical imagination. Available: <http://web.a.ebscohost.com.ezproxy.uct.ac.za/ehost/pdfviewer/pdfviewer?sid=03b88fd7-e23f-4957-a41e-90f202cb8acc%40sessionmgr4002&vid=2&hid=4107> [2014, March 26].

Bogues, A. 2010. *Empire of Liberty: Power, Desire and Freedom*. Hanover and London: Dartmouth College Press and University Press of New England. Available: <http://www.dartmouth.edu/-library/digital/publishing/books/bogues2010/html/index.html> [2015, July 29].

Bond, A. 2015. *Doris Salcedo, Atrabiliarios*. [Audio File]. Available: <http://www.artgallery.nsw.gov.au/discover-art/take-a-tour/online-tours/curator-insights-anthony-bond/> [2015, September 26].

Burtynsky, E. 2005. *China: The photographs of Edward Burtynsky*. USA. Steidi Publishers.

“Caustic Soda”. 2015. What is caustic soda used for? Available: <http://www.eurochlor.org/the-chlorine-universe/what-is-caustic-soda-used-for.aspx> [2015, July 5].

Caruth, C. 1995. *Trauma: Explorations in memory*. USA: Johns Hopkins University Press.

Cavendish, R. 2001. The sewing Machine is patented. *History Today*. Vol 51:8. Available: <http://www.historytoday.com/richard-cavendish/singer-sewing-machine-patented> [2015, March 20].

“China population”. Who controls the world? Available: <http://countrymeters.info/en/China> [2015, July 25].

“Circle” *Wordpress* online 2015. Available: <https://circlesonly.wordpress.com/category/history-of-circles/> [2015, June 26].

Cirlot, J.E. 2002. *A Dictionary of Symbols*. 2nd Eds. 1971. USA: Dover Publications.

Chabani, M. 1996. *A black man called Sekoto*. South Africa. Witwatersrand University Press.

Chabani, M. 2004. *Gerard Sekoto: “I am an African”: a biography*. South Africa: Witwatersrand University Press.

Christie, P. 1985. *The Right to Learn: The struggle for education in South Africa*. South Africa: Raven Press.

Coates, P. 2015. What is Eid? Guide to Muslim festival marking the end of Ramadaan. Manchester Evening News. Available: <http://www.manchestereveningnews.co.uk/news/greater-manchester-news/what-eid-guide-muslim-festival-9671166> [2015, October 3].

Courbet, G. 1849. *The Stonebreakers*. [Painting]. Formerly Dresden, Gemäldegalerie (destroyed in 1945). Available: <https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/a/courbet-the-stonebreakers> [2015, May 12].

Dimitrakaki, A. & Lloyd, K. 1st Ed. 2015. *Economy: Art, production and the subject in the 21st century*. Liverpool: Liverpool University Press.

Downey, A. 2009. Zones of Indistinction. Giorgio Agamben's 'Bare Life' and the Politics of Aesthetics. *Francis & Taylor* 23 (2): 109-125. Available: <http://www.sothebysinstitute.com/files/research/zones.pdf> [2014, May 12].

Duval, M. 2012. Celebrating women of Cape Town: It's not all glitz and glamour. *Cape Times*. Available: <http://www.cca.uct.ac.za/wp-content/uploads/2014/06/Cape-Towner-July-19-2012.pdf> [2015, June 23].

Edries, N. Employee wellness programme in clothing/textile manufacturing companies: What are the effects? Masters Thesis. University of Cape Town. . Available at: http://uctscholar.uct.ac.za/PDF/4495_Edries_Naila.pdf [2015, September 3].

Erasmus, Z. 2001. *Coloured by History, Shaped by Place: New perspectives on Coloured Identities in Cape Town*. Cape Town: Kwela Books.

Enwezor, O. & Bester, R. 2013. *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*. (66-67). New York: Prestel Publishers.

Fanon, F. 1967. *Black Skin, White Masks*. London: Pluto Press.

Faurschou Foundation. 2010. About Ai Weiwei's Sunflower Seeds. Available: <http://www.aiweiweiseeds.com/about-ai-weiweis-sunflower-seeds> [2015, February, 26].

Finocchio, R. 2000. Nineteenth-century French Realism. *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art. Available: http://www.metmuseum.org/toah/hd/rism/hd_rism.htm [2014, October 4].

Freire, P. 1970 (1993) (Rev. Ed). *Pedagogy of the oppressed*. New York: Continuum.

Gasa, N. 2007. *Women in South African history: They remove boulders and cross rivers*. South Africa: HSRC Press.

"Gauze". *The Free Dictionary: Medical dictionary*. Available: <http://woundcareadvisor.com/medical-gauze-101-vol4-no1/> [2015, May 17].

Gibbons, J. 2013. *Contemporary Art and Memory: Images of recollection and remembrance*. London: I.B.Tauris & Co.

Godfrey, F.P. 1982. *An international history of the sewing machine*. London: Trans-Atlantic Publishers.

Group Areas Act. No. 41 of 1950: The Group Areas Act. Available: http://www.historicalpapers.wits.ac.za/inventories/inv_pdfo/AD1812/AD1812-Em3-1-2-011-jpeg.pdf [2015, July 29].

Grover, P. 2011. Tate Modern's 'sunflower seeds' contain lead. *The Telegraph*. Available: <http://www.telegraph.co.uk/culture/culturenews/8290076/Tate-Moderns-sunflower-seeds-contain-lead.html> [2015, September 21].

Hancox, S. 2012. Art, activism and the geopolitical imagination: Ai Weiwei's 'Sunflower Seeds'. *Journal of Media Practice*. 12:3. 279-290.

Harrison, C. & Wood, P. 2003. Idea of Postmodern, in *Art in Theory 1900-2000. An Anthology of changing idea*. 2nd Eds. USA: Blackwell Publishers. 1180-1183.

Hazelwood, A. 2011. Art, Artists and Activism – 1930s to today. Available: <http://www.artbusiness.com/art-artist-activism-protest-history-demonstration.html>. [2015, July 6].

Heartney, E. 2013. *Art & Today*. London: Phaidon press.

Hunkin, J. 2015. Creative women| Thania Petersen on searching for History and finding identity. Available: <http://10and5.com/people/thania-petersen/> [2015, October 4].

Hutcheon, L. 1989. *The Politics of Postmodernism*. London: Macmillan.

Jackson, T. Ed. 2004. *Artes Mundi: Wales international Visual art prize*. Wales: Artes Mundi & Seren.

Jacobs, J. 2013. "Manenberg". Available: <http://www.sahistory.org.za/place/manenberg>. [2015, May 25].

Jervis, J. 2011. Sunflower Seeds: Ai Weiwei. Available: <http://artasiapacific.com/Magazine/72/Sunflower-SeedsAiWeiwei> [2014, October 12].

Jones, G. 2013. Minimum wages - How low can you go? *Financial Mail*. Available: <http://www.financialmail.co.za/economy/2013/02/04/minimum-wages---how-low-can-you-go> [2015, July 30].

Kallaway, P. Ed. 1984. *Apartheid and education: The education of black South Africans*. South Africa: Ravan Press.

Kallaway, P. Ed. 1997. *Education after apartheid: South African Education in transition*. South Africa. University of Cape Town.

Kallaway, P. 2002. *The history of education under apartheid: 1948-1994: The doors of learning and culture shall be opened*. South Africa: Maskew Miller Longman.

Kamaldien, Y. 2012. Spring Queen: The glittering proletariat of Cape Town. Available: <https://yazkam.wordpress.com/2012/09/10/spring-queen-the-glittering-proletariat-of-cape-town/> [2015, August 30].

Karp, I. 1992. *Museums and Communities: The Politics of Public Culture*. Available: http://halleinstitute.emory.edu/karp/articles/museums_exhibitions/1992_intro_museums_and_communities.pdf [2014, April 21].

Karp, I. & Lavine, S.D. Ed. 1991. *Exhibiting Cultures. The Poetics and Politics of museum display*. USA. Smithsonian Institute.

Kellershohn, S. 2014. Workers celebrate Spring Queen in style. *Cape Times*. Available: <http://beta.iol.co.za/cape-times/workers-celebrate-spring-queen-in-style-1781470> [2015, October 1].

Kreis, S. 2008. Karl Marx, 1818-1883. The history guide. Lectures on Modern European Intellectual History. Available: <http://www.historyguide.org/intellect/marx.HTML> [2015, October 1].

Lipschitz, R. 2002. Involvement in social concerns. Department of Art History, Visual Arts and Musicology, University of South Africa.

Maloney, S. 2011. Ai Weiwei. By: Maloney, Sarah, Border Crossings. *EBSCO host* 30(4): 98-99. Available: <http://web.a.ebscohost.com.ezproxy.uct.ac.za/ehost/detail/detail?sid=2aa45ce9-bee5-4cdo-85d4-7702ea8a-a6e7%40sessionmgr4002&vid=3&hid=4106&bddata=JnNpdGU9ZWVhc3QtbGl2ZQ%3d%3d#db=h1-h&AN=69913512> [2015, June 3].

Magwaza, N. 2014. Wage levels are sewn up. *Business Report*. Available: <http://www.iol.co.za/business/news/wage-levels-are-sewn-up-1.1678251#.VZUnghOqqko>. [2015, May 17].

Manganyi, C. 1996. *A black man called Sekoto*. South Africa: Witswatersrand University Press.

Manganyi, C. 2004. *Gerard Sekoto: 'I am an African': A biography*. South Africa: Witswatersrand University Press.

Mathur, S. Ed. 2011. *The migrant's time. Rethinking art history and diaspora*. London: Yale University Press.

Marx, K. 1844. *Alienated labour*. Available: <https://www.marxists.org/archive/marx/works/1844/manuscripts/labour.htm> [2014, August 23].

Mbembe, A. 2013. Zero world. In Rise and Fall of apartheid: Photography and the Bureaucracy of everyday life. Enwezor, O. Bester, R. New York: Prestel Publishers. (66-68)

Mbembe, A. 2015. The state of South African political life. <http://africasacountry.com/2015/09/achille-mbembe-on-the-state-of-south-african-politics/> [2015, September 25].

McLellan, D. 2000. *Karl Marx: Selected writing*. New York: Oxford University Press.

Memorial Project Nha Trang, Vietnam: Towards the Complex- For the Courageous, the Curious and the Cowards [DVD]. 2001. Produced and directed by J. Nguyen-Hatsushiba. Courtesy of the artist and Lehmann Maupin Gallery, New York and Mizuma Art Gallery, Tokyo. Available: <http://www.nyartbeat.com/nyablog/2008/07/for-the-courageous-the-curious-and-the-cowards/> [2015, October 3].

Milligan, M.Ed. 2007. Karl Marx's *Economic and Philosophic Manuscripts of 1844*. New York: Dover Publications.

Mkhize, N. 2015. Academic argot stifles narrative of black pain. *Business Day Live*. Available: <http://www.bdlive.co.za/opinion/columnists/2015/09/22/academic-argot-stifles-narrative-of-black-pain> [2015, September 30].

Molefe, T.O. 2015. A long comment on Mbembe's state of South African politics. Available: <https://medium.com/@tomolefe/a-long-comment-on-mbembe-s-state-of-south-african-politics-5cd1030a1990> [2015, September 30].

Mathur, S. 2011. *The Migrant's time: Rethinking art History and diaspora*. London: Clarks Art Institute.

Njovane, T. 2015. On Achille Mbembe's "State of South African political life". Available: <http://slipnet.co.za/view/blog/on-achille-mbembe-the-state-of-south-african-political-life/> [2015, September 30].

Nochlin, L. 1991. *Realism*. USA: Pennsylvania State University.

O'Connell. 2014. *Spring Queen Movie 2014*. <https://www.youtube.com/watch?v=p3ll7FnQFCs> [2015, October 4].

O' Doherty, B. 1986. Inside the White Cube. The Ideology of the Gallery Space. USA: The Lapis Press. Available: http://monoskop.org/images/8/8e/ODoherty_Brian_Inside_the_White_Cube_The_Ideology_of_the_Gallery_Space.pdf [2015, March 10].

O'Malley, P. 2004. 1950. Group Areas Act No 41. Available: <https://www.nelsonmandela.org/omalley/index.php/site/q/03lv01538/04lv01828/05lv01829/06lv01839.htm#> [2015, October 4].

"Partisan" Sv Available: <http://www.oxforddictionaries.com/definition/english/partisan> [2015, October 10].

Perkins, J. 2002. Sewing Machines: Liberation or Drudgery for Women. Journal *Ebscohost*: Available: <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=8567372&site=ehost-live> [2015, February 26].

Peffer, J. 2009. *Art and the end of apartheid*. Minneapolis: University of Minnesota.

Petersen, T. 2015. ARTsouthAFRICA in conversation with Thania Petersen. Available: <https://www.youtube.com/watch?v=unoRq9Fw8ws> [2015, October 3].

Posel, D. 1991. *The making of apartheid, 1948-1961: conflict and comprise*. USA. Oxford University Press.

Rancière, J. 1982. *Proletarian Nights: The Workers' Dream in Nineteenth century France*. Philadelphia: Temple University Press.

Reid, C. 2013. 1913-2013 The Gerard Sekoto Foundation. The artist/Sekoto's life. Available: <http://www.gerardsekotofoundation.com/artist-overview.htm> [2015, September 26].

"Rickshaw" 2015. Oxford Dictionaries. Available: <http://www.oxforddictionaries.com/definition/english/rickshaw> [2015, August 12].

Salcedo, D. 1992-1997. *Atrabiliarios*. [Installation]. Mervyn Horton Bequest Fund 1997. Available: <http://www.artgallery.nsw.gov.au/collection/works/372.1997.a-o/> [2015, October 4].

Salcedo, D. 1995-1988. *Unland: irreversible witness*. [Sculpture]. New York. Collection of SFMOMA. Available: <http://www.sfmoma.org/explore/collection/art-work/26592> [2015, October 4].

Salcedo, D. 1997. *Unland: the orphan's tunic*. [Sculpture]. Fundación “la Caixa,” Barcelona. Courtesy the Alexander and Bonin, New York. Available: <http://www.pbs.org/art21/images/doris-salcedo/unland-the-orphan%E2%80%99s-tunic-detail-1997?slideshow=1> [2015, October 4].

Salcedo, D. 1998. *Unland: audible in the mouth*. [Sculpture]. Tate work of art collection. Available: <http://www.tate.org.uk/art/artworks/salcedo-unland-audible-in-the-mouth-to7523> [2015, October 4].

Salcedo, D. 2000. *Doris Salcedo*. London: Phaidon Press.

Salcedo, D. 2003. *1550 Chairs tacked between two city buildings*. [Installation]. Photographed by Muammer Yanmaz for Tate. Available: <http://www.mymodernmet.com/profiles/blogs/doris-salcedo-1550-chairs-stacked> [2015, October 4].

Salcedo, D. 2004. *Doris Salcedo discusses her sources*. [Video file]. Available: <http://www.sfmoma.org/explore/multimedia/videos/210> [2015, June 25].

Salcedo, D. 2004. *Doris Salcedo: Discusses her artistic identity*. [Video file]. Available: <http://www.sfmoma.org/explore/multimedia/videos/216> [2015, June 26].

Salcedo, D. 2004. *Doris Salcedo: On the importance of memory*. [Video file]. Available: <https://www.youtube.com/watch?v=TOpEO8kqouE> [2015, October 4].

Salcedo, D. 2010. *Doris Salcedo: Istanbul / ART 21* “Exclusive You Tube”. [Video file]. Available: <https://www.youtube.com/watch?v=ZjYuDKFvsjY> [2014, June 12].

Salcedo, D. 2015. *Doris Salcedo's Public Works – You Tube*. [Video file]. Available: <https://www.youtube.com/watch?v=xdt2vZ9YpwE> [2015, May 2].

Salvester, W. 2012. New art exhibition celebrates the history of Spring Queens. *Daily Voice*. Available: <http://www.cca.uct.ac.za/wp-content/uploads/2014/06/Daily-Voice-July-27-2012-Pt8.pdf> [2015, July 30].

Scott, J. 1880. *Genius Rewarded: the story of the Sewing Machine*. USA: Caulon Printers.

Sekoto, G. 1946-47. *Song of the Pick*. [Painting]. Courtesy of the Gererd Sekoto Foundation. Available: <http://www.gerardsekotofoundation.com/artwork.htm> [2015, September 26].

“Sewing Machine Needle”. Cape Sewing/ Industrial sewing Technology. Available: <http://capesewing.co.za/> [2015, May 20].

Shanghai, S.R. 2015. Unemployment in China: Trying to count China's jobless. *The Economist*. Available at: <http://www.economist.com/blogs/freexchange/2015/08/unemployment-china> [2015, September 6].

“Silk”. 2013. Silk Interesting Facts. *Encyclopaedia Britannica*. Available: www.texeresilk.com/article/silk_facts_tutorial [2015, February 6].

Sokanu, 2015, What is a seamstress? Available: <https://www.sokanu.com/careers/seamstress/> [2014, May 20].

Spring Queen [DVD]. 2012. Produced by S. O'Connell & directed by O' Connell: Cape Town.

Stephen, J. 2013. A queen with no factory. *City Press*. Available: <http://www.news24.com/Archives/City-Press/A-queen-with-no-factory-20150430> [2015, July 9].

Stutesman, D. & Pollack, B. 2006. Creative Particles: An interview with Jun Nguyen-Hatsushiba. *The Journal of Cinema and Media*. 47(1): 36-59. Available: <http://muse.jhu.edu/journals/frm/summary/v047/47.1stutesman01.html> [2015, September 30].

Tezuko, M. 2008. Vietnam: A memorial work by Jun Nguyen-Hatsushiba. Available: <http://sites.asiasociety.org/arts/nh/interview.html> [2014, July 29].

The Singer Sewing Machine is Patented. 2001. *History Today* 51.8 (2001): 52. Academic One File. Available: <http://www.historytoday.com/richard-cavendish/singer-sewing-machine-patented>. [2015, February 26].

“Third world” Sv Investopedia. Available: <http://www.investopedia.com/terms/t/third-world.asp> [2015, October 11].

Tuma, M. 2000. *Homes for the Disembodied*. [Installation]. Al Wasiti Art Centre in East Jerusalem. Available: http://www.stationmuseum.com/Made_In_Palestine-Mary-Tuma/tuma.html [2015, June 30].

Tyilo, M. 2015. Artists we love: Thania Petersen. *Visi South Africa's most beautiful magazine*. Available: <http://www.visi.co.za/artists-we-love-thania-petersen/> [2015, October 4].

Ulysses, C. 1999. *Utopia. Mod.273/99*. Video 4'26 sound / colour / loop.

“Unpick” *Oxford Dictionaries*. Available: <http://www.oxforddictionaries.com/definition/english/unpick> [2015, August 30].

Vlok, E. 2006. The Textile and Clothing industry in South Africa. Available: <http://library.fes.de/pdf-files/iez/03796/16suedafrika.pdf>. [2014, August 8].

Weiwei, A. 2010. *Ai Weiwei Sunflower Seeds*. [Video file]. Available: <http://www.aiweiweiseeds.com/videos/tates-video-ai-weiwei-sunflower-seeds/video-1> [2015, February 26].

Weiwei, A. 2010. *About Ai Weiwei's Sunflower Seeds*. [Blog]. Available: <http://www.aiweiseeds.com/about-ai-weiweis-sunflower-seeds> [2014, March 12].

Weiwei, A. 2010. *Ai Weiwei's Sunflower Seeds*. [Video file]. Available: <http://www.aiweiseeds.com/videos/bbcs-ai-weiweis-sunflower-seeds/video-5> [2015, June 1].

Weiwei, A. 2010. *Sunflower Seeds*. [Installation]. Tate photography. Available: <http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-ai-wei-wei-sunflower-seeds> [2015, October 5].

Weiwei, A. 2010. *Ai Weiwei, Sunflower Seeds*. [Video file]. Available: <https://vimeo.com/52688185> [2015, October 5].

Weiwei, A; Ambrozy, L. Ed & translated. 2011. *Ai Weiwei's blog: writings, interviews and digital rants, 2006-2009*. Spain: MIT Press.

Weiwei, A. & Obrist, H.U. 2011. *Ai Weiwei speaks: With Hans Ulrich Obrist*. United Kingdom: Penguin.

Williams, W. 2012. *The Ancestral Omega: The Medora*. Available: <http://www.gipca.uct.ac.za/live-art-festival-works-and-biographies/ancestral-omega-the-medora/> [2015, October 3].

Wolff, J. 2010. Karl Marx. Available: <http://plato.stanford.edu/entries/marx/> [2015, July 29].

Wolpe, H. 1972. Capitalism and cheap labour-power in South Africa: from segregation to apartheid. *Economy and Society*. 1 (4): 425-456. Add Available: <http://www.wolpetrust.org.za/main.php?include=texts/capitalism.html> [2015, September 30].

Xakaza, M. 2013. Who occupies the “centre”? reflections on power relations in Gerard Sekoto's landscapes and other approaches to landscape painting. In *Song for Sekoto: Gerard Sekoto 1913-2013*. South Africa: The Gerard Sekoto Foundation. 89-104.

http://www.michaelis.uct.ac.za/staff/siona_o_connell/ [2015, October 2].

<http://www.sactwu.org.za/events/sactwuspringqueen> [2015, October 2].

<http://www.cca.uct.ac.za/projects/spring-queen/> [2015, October, 3].

List of illustrations

- Figure 1. Gaustav Courbet. (1849 –1850). *The Stonebreakers*. Oil paint 1,65 m x 2,57 m.
- Figure 2. Zyma Amien. (2015). *The needle, the thread and the human*. Sewing machine needles, paper made from overalls and black thread.
- Figure 3. Gerard Sekoto. 1946. *Song of the Pick*. Oil on board. 49 x 59,5 cm. BHP Collection.
- Figure 4. Jun Ngyuen – Hatsushiba. (2001). *Memorial project Nha Trang, Vietnam: Towards the Complex – for the Courageous, the Curious and the Cowards*. 13 minute video projection.
- Figure 5. Jun Ngyuen – Hatsushiba. (2001). *Memorial project Nha Trang, Vietnam: Towards the Complex – for the Courageous, the Curious and the Cowards*. 13 minute video projection.
- Figure 6. Ai Weiwei. (2010). *Sunflower Seeds*. Hand painted porcelain.
- Figure 7. Ai Weiwei. (2010). *Sunflower Seeds*. H and painted porcelain (Details).
- Figure 8. Ai Weiwei. (2010). *Sunflower Seeds* (production).
- Figure 9. Ai Weiwei. (2010). *Sunflower Seeds*. Tate Modern, Turbine Hall.
- Figure 10. Doris Salcedo. (2003). *1550 Chairs stacked between two city buildings*. Wooden chairs.
- Figure 11. Doris Salcedo. (2003). *1550 Chairs stacked between two city buildings*. Wooden chairs (Details).
- Figure 12. Doris Salcedo. (1997). *Unland: The Orphans Tunic*. Wood, cloth, human hair.
- Figure 13. Doris Salcedo. (1997). *Unland: Audible in the mouth*. Wood, thread and human hair.
- Figure 14. Doris Salcedo. (1998). *Unland: Irreversible witness*. Wood, cloth, metal.
- Figure 15. Doris Salcedo. (1998). *Unland: Irreversible witness*. Wood, cloth, metal. (Details).
- Figure 16. Doris Salcedo. (1992-1997). *Atrabiliarios*. Shoes, surgical thread and animal skin.
- Figure 17. Doris Salcedo. (1992-1997). *Atrabiliarios*. Shoes, surgical thread and animal skin.
- Figure 18. Siona O'Connell (2012). *Spring Queen*. Photographed by Ashley Walters.

Figure 19. Siona O' Connell. (2012). *Spring Queen*. Film.

Figure 20. Zyma Amien. (2015). *Union Special*. Found Object.

Figure 21. Illustration of sewing machine parts.

Figure 22. Zyma Amien. (2015). *Unpick*. Found Object. Sewing Machine parts.

Figure 23. Zyma Amien. (2015). *The needle, the thread and the human*. Sewing machine needles and black thread.

Figure 24. Zyma Amien. (2015). *The needle, the thread and the human*. Sewing machine needle, thread, and paper made from overalls. (Details).

Figure 25. Zyma Amien. (2015). *Time-line*. Cotton fabric, needle, pin, thread.

Figure 26. Jeremy Bentham. (1791). Design of pan-opticon.

Figure 27. Zyma Amien. (2015). *Time-line*. Cotton fabric, needle, pin, thread. (Details).

Figure 28. Zyma Amien. (2015). Knee pedal. Found object.

Figure 29. Zyma Amien. (2015). Foot pedal. Found object.

Figure 30. Zyma Amien 2015. *Pinned down*. Wire frame.

Figure 31. Zyma Amien (2015). *Pinned down*. Wire, gauze, sewing machine needles and pins. (Details).

Figure 32. Zyma Amien. (2015). *Pinned Down*. Wire, gauze, sewing machine needles and pins.

Figure 33. Zyma Amien. 2015. *Pricks of Consciousness*. Gauze, pins, needles and sewing machine needles.

Figure 34. Zyma Amien. (2015). *Pricks of Consciousness*. Gauze, pins, needles and sewing machine needles (Details).

Figure 35. Zyma Amien. 2015. *Paying homage*. 5 metres of gauze, pins.

Figure 36. Mary Tuma. (2000). *Homes for the Disabled*. 50 metres of continuous silk.

Figure 37. Zyma Amien. (2015). *Cog*. Cotton, black thread, pins.

Figure 38. Zyma Amien. (2014). *Foot*. Sewing machine part. Found object.

Figure 39. Zyma Amien. (2014). *Foot*. Video.

Figure 40. Edward Burtynsky. (2013). *China. The photographs of Edward Burtynsky*.

Figure 41. Zyma Amien. (2015). *Re-sil-i-ence*. Sewing machines, gauze, thread, buttons, thread and zips.

Figure 42. Zyma Amien. (2015). *Op-Press-ion*. Overall squares preparation.

Figure 43. Zyma Amien. (2015). *Op-Press-ion*. Pulp preparation.

Figure 44. Zyma Amien. (2015). *Op-Press-ion*. Overalls (Details).

Addendum A: I contacted the artist Jun Nguyen-Hatsushiba on 3 February 2015 via Facebook, with the intention of purchasing a copy of the artwork, *Memorial Project Nha Trang Vietnam: Towards the Complex- For the Courageous, the Curious and the Cowards*. It was sold out and, after many conversations with the artist, he kindly sent me two clips of 30 seconds each of his video via Medi-afire on the 3 July 2015.

Addendum B: I interviewed 15 workers at Abramz Clothing on 10-11th June 2014 in Athlone Industria, Athlone, Western Cape.

Anita McKlein
Ruth Assur
Charmaine van Niekerk
Hajiera Ederoos
Jacqui Noble
Lameez Barendse
Shirley Johnson
Sumaya Reiner
Sofia Brown
Gadija Abrahams
Chantel van Balen
Gameeda Scheepers
Isabel Felix
Marlene Jackson
Marchelle Damons

Signed forms for permission on supplied disk.

Catalogue

Graphic Design
Carlos Marzia

Photography
Ashley Walters and Zyma Amien

Proofreader
Fatigah Jardine & Daniela Franca Joffe

Printed
Hansa Print (Pty)Ltd

Published
2015

